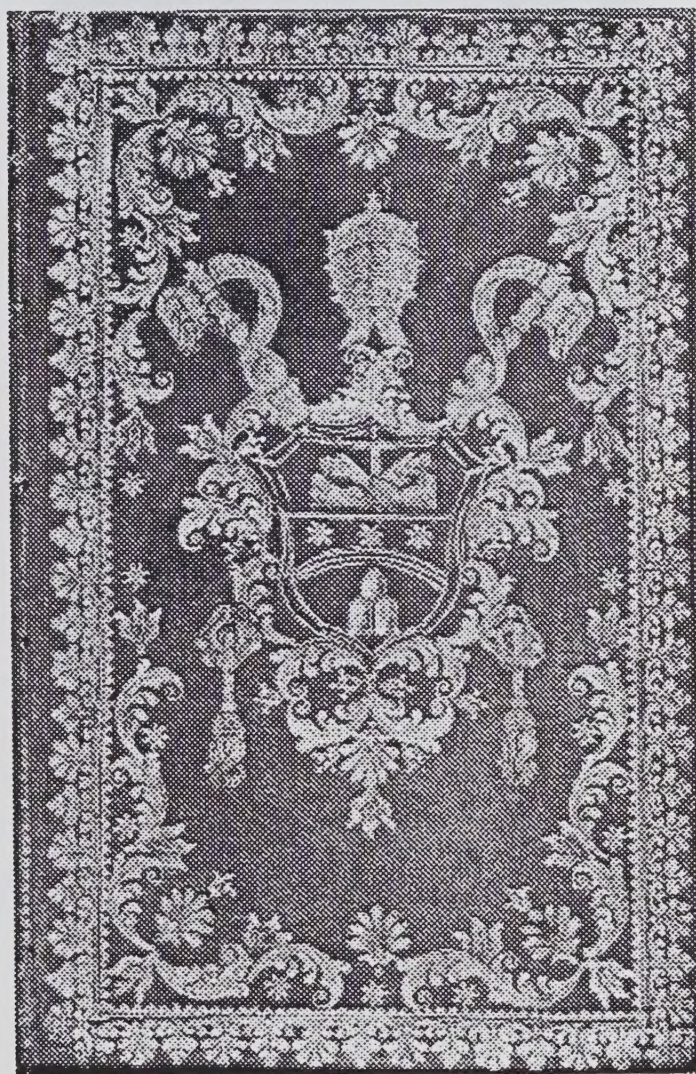


OWNERSHIP OF BOOKS

AN INVESTIGATION INTO PROVENANCE



An exhibition in the Thomas Fisher Rare Book Library,
University of Toronto

18 July ~ 28 October 1994



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Front Cover: No. 23. Arms of Pope Clement XIV

Half Title Page: No. 37. Arms of Graf von Hoym

Frontispiece: No. 24. Arms of an Italian Prince

Title Page: No. 36. Arms of Jacques-Nicolas Colbert

Exhibition by Philip Oldfield

Exhibition mounted by Emrys Evans and Linda Joy

Catalogue written by Philip Oldfield

Catalogue designed by Veronica Fisher

Exhibition photographs by Philip Ower

INTRODUCTION

This exhibition is something of a departure from the usual model. Items have been selected not primarily for their intrinsic significance, textual or otherwise, but according to the extrinsic criteria of previous ownership by eminent collectors, or association with celebrated historical or literary persons.

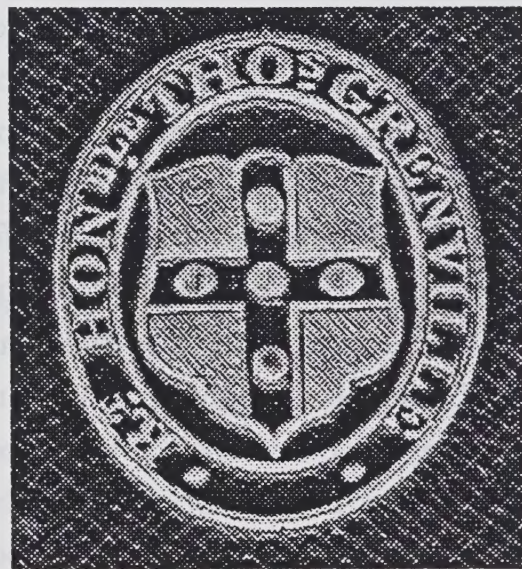
Ownership may be recorded in a book in a number of ways. The most ostentatious method is the display of a personal coat of arms, monogram, or name on the covers of the book. The practice probably originated on the Continent, possibly in France, where it became popular during the reign of Louis XII (1498-1515). In England it was not until the reign of Elizabeth I (1558-1603) that it came into vogue. The Queen herself had the device of her mother, Anne Boleyn, stamped on many of her own bindings. Leading bibliophiles among her courtiers, such as Robert Dudley, Earl of Leicester, Sir William Pickering, and Cecil Lord Burghley, soon followed the monarch's lead. Throughout the seventeenth century the heraldic decoration of covers was widespread, but towards the end of the century it began to be superseded by the bookplate. Armorial bindings did, however, remain popular among the wealthy classes, particularly among the nobility of eighteenth-century France.

Evidence of ownership found inside the book's covers is usually in the form of a bookplate or inscription. The bookplate is believed to have originated in Germany in the late fifteenth century. It was another hundred years before bookplates caught on in England, where, since the late seventeenth century, they have become the most common declaration of ownership. Some of the earliest English bookplates, dating from the second half of the sixteenth century, were in fact printed book labels, with a simple declaration of the name of the owner. In the eighteenth and nineteenth centuries bookplates became more decorative, with the engraved armorial bookplate enjoying a long popularity, while in the twentieth century the pictorial bookplate predominates.

The least pretentious mark of ownership is the manuscript inscription on the end papers, half title or title page. In its simplest form, the inscription consists of the owner's autograph, sometimes accompanied by the date and place of acquisition, and the price paid. Other marks of ownership are less explicit, and may be in the form of initials, monogram, or personal epigram (Ben Jonson, for example, inscribed his books "Tanquam explorator"). More cryptic methods of marking ownership are also encountered. The most interesting kind of inscription is a presentation inscription from the author to a famous recipient.

Research into provenance can be frustrating. Armorial bookplates may consist of the arms or a crest only. Intricate decorative monograms are usually impossible to decipher, let alone identify. Inscriptions may be illegible, unintelligible, or unrevealing. Curious marks on the front or end flyleaves often refer to the peculiar system of shelfmark or accessioning used by a previous owner. Other cryptic marks may turn out to be auction lot numbers, catalogue numbers, or the encoded notes of booksellers.

For older books, it is rare to find a complete provenance. Of the books exhibited, only in the case of one (#54 Walter Harte's *Poems on Several Occasions*) has it been possible to trace the entire history of ownership from original owner to the present. In another instance (#11 Charles Duplessis' *Traité*s), the history of the book's ownership during the nineteenth century can be fully recorded. Where books have been rebound, some or all the evidence of prior ownership may have been destroyed.



No. 38. Arms of Thomas Grenville

All the evidence of provenance is not always to be found within the book itself. Additional information may occasionally be provided from such secondary sources as the catalogues of auction sales, bookdealers, and private

libraries. Individual copies of older auction sale catalogues are sometimes annotated with the names of the purchasers (usually a bookseller commissioned by a collector) and the prices paid. The recent practice of British auction houses has been to insert a printed list of purchasers and prices in the sale catalogue. Where appropriate, information from these sources has been used to supplement internal evidence of provenance of several of the books exhibited.

What can be learned from the study of provenance? A general investigation into provenance can furnish the historian of the book with valuable data for the study of the social context of the book. Much information, too, can be gleaned about the acquisition and dispersal of books, the important role played by the book trade in these processes, and the vital link between collectors and institutions. A good deal, too, can be learned about the economics of collecting - the sudden and strange fluctuations governing the market in general, and the prices paid for individual copies in particular.

Where a complete provenance can be traced, as in the above mentioned example of Harte's *Poems*, not only can the migration of the book be traced from the time of its publication to the present, but certain patterns in fashions and trends in collecting can be observed. We see the early collectors' enthusiasm for special copies; the efforts of one collector (William Henry Miller) to preserve as far as possible, the integrity of another collector's library (Richard Heber) by acquiring as many of the latter's books as possible; the depressed state of the market between the two wars, when such an important copy could remain in the trade without sale for eight years; and finally, the almost inevitable acquisition of the book by an institutional library.

The examination of individual collections can reveal much about the changes and development in the notions of "taste" and connoisseurship that have guided collectors in forming their libraries. At the same time it is interesting to note the enduring appeal of certain categories of books, such as incunabula and other examples of early printing, Shakespeare, illuminated manuscripts, and fine bindings, to name but a few. The changing social background of the collector at different periods can also be discerned, beginning with the

privileged courtier class of Elizabethan England; the rich aristocratic collectors of Europe during the seventeenth and eighteenth centuries; the lesser nobility and commoners of the nineteenth century; and the wealthy industrialists of the twentieth century.

The interest and value of an individual copy of a significant book is considerably enhanced if something of its past history can be traced. The provenance of a particular copy may warrant scholarly investigation, or it may have a purely emotional appeal. From the textual viewpoint, an association copy, particularly an author's copy of one of his own works, will often contain that author's manuscript annotations and corrections, which may add to our knowledge of the textual or publishing history of that book. An illustration of this is provided by Galileo's annotations to the copy of his *Il saggiatore* (#49), from which we learn about the slipshod proof-reading and textual interpolations of the editor. Rousseau's notes in his copy of *Daira* by La Pouplinière (#51) supply important bibliographical information regarding the size of the press run. Dedication copies are significant for their bibliographical primacy, as they are normally the first copies to come off the press. Presentation copies may also reveal the author of an anonymous work, or provide a precise date of publication.

The association copy is frequently an evocative memorial of an important historical person or event. An example with enormous sentimental appeal from the Fisher's collections is the very copy of Gray's *Elegy Written in a Country Church Yard*, that General James Wolfe read and annotated on the eve of the battle for Quebec in 1759, in which he lost his life.

The first part of the exhibition focuses on armorial bindings. These often striking examples of ownership are divided into several categories, beginning with books bearing the arms of British and French royalty. They are followed by books associated with monarchs and dignitaries of other European countries, and with the British, French and Italian aristocracy. The fifth and six cases concentrate on some of the great book collectors, while the final two cases look at various presentation and association copies. The reading room cases contain a selection of examples of bookplates.

CASE 1

BRITISH ROYAL BINDINGS

A surprising number of royal bindings from Britain and France are found outside royal libraries, and many major research libraries have at least some books with royal association.

It should be understood, however, that the impression of the royal arms on the covers is not necessarily evidence that the book belonged to a particular monarch or was ever in a royal library. In the seventeenth century, for example, it was common practice for an author to have several copies of his work bound identically, displaying the arms of the dedicatee, particularly if it were the ruling monarch or a member of the royal family. The first item in the exhibition is almost certainly an instance of this practice. Moreover, the covers of books intended for official use, such as Bibles, prayer books, and statutes, often bore the royal arms, as did those books which the monarch or member of the royal household wished to present to deserving subjects. Similarly, books which authors wished to present to the sovereign or his family, too, would have the royal arms impressed on the covers. While we have no means of knowing whether some of the books shown here were ever in a royal library, it is certain that at least one or two were.

ARMS OF JAMES I

1. Richard Whitbourne. *A discourse and discovery of New-found-land, with many reasons to proove how worthy and beneficiall a plantation may there be made, after a far better manner than now it is.* Imprinted at London by Felix Kyngston, for William Barret, 1620.

Gold-tooled limp vellum binding, with the royal arms of the House of Stuart, as instituted by James I (r. 1603-1625), in gold on the upper and lower covers.

The shield displays the arms of England and France (to which the English monarch laid claim) in the first and fourth quarters, with the harp of Ireland in the third, and, for the first time on

the royal arms, the lion rampant of Scotland in the second. The arms are surrounded by the Garter, with the motto of the Order: "Honi soit qui mal y pense." The royal arms remained essentially the same (except under the Protectorate, 1649-1660) until the reign of William and Mary. There are several variants of James's royal arms as used on bindings. This variant, with its lion-headed handles, was apparently used on two types of books: presentation copies of works dedicated to James I; and books purchased for his library.

Whitbourne dedicated this early piece of Canadiana "To the High and Mightie Prince, James, by the Grace of God, King of Great Brittain, France and Ireland."

On the front flyleaf is the armorial bookplate of Sir William Pepperell (1696-1759), American commander of the colonial expeditionary force against the French garrison at Louisbourg, Cape Breton in 1745, for which he was knighted, the first native American to receive such an honour. The book was subsequently owned by Joseph Smallwood (1900-1991), former Premier of Newfoundland. Acquired by the Library in 1984.

ARMS OF CHARLES I

2. John Spencer. *A discourse of divers petitions of high concernment, and great consequence; delievered [sic] by the authour, into the hands of King James, of famous memory, and into the hands of our gracious King Charles.* London: Printed by H. Dudley, 1461 [i.e. 1641]

Gold-tooled dark-blue morocco binding, with the royal arms of Charles I (r. 1625-1649) on the upper and lower covers.

Dedicated "To the High and Mighty Monarch Charles by Divine Providence King of Great Brittain, France and Ireland."

Acquired by the Library in 1977.

ARMS OF CHARLES II

3. Charles I, King of England. *Reliquiae Sacrae Carolinae, or, The works of that great monarch and glorious martyr King Charls the I.* Hague [i.e. London]: Printed by Samuel Browne [i.e. F. Leach], 1651.

Gold-tooled dark-blue morocco binding, with the royal arms of Charles II (r. 1660-1685), on the upper and lower covers.

Dedicated to "Sereniss. Principi ac Domino Carolo II filio nat. Maj. Car. I Martyrio coronati."

The front flyleaf is inscribed: "William Greenwood his book 1771." The book subsequently belonged to the Rev. Henry Scadding (1813-1901), part of whose collection was bequeathed to the University Library in 1902.

ARMS OF GEORGE II AS PRINCE OF WALES

4. **John Bulkeley.** *The last-day: a poem in XII. books.* London: Printed for J. Peele; R. King; C. Rivington; and W. Chetwood, 1720.

Gold-tooled red morocco binding in the "cottage roof" style, with the ostrich feathers and crown of the Prince of Wales, flanked by the monogram GP [Georgius Princeps], and the motto "Ich dien", on the upper and lower covers.

The book later belonged to the antiquarian, John Brand (1744-1806). At the sale of his library by Stewart in 1807, it was purchased by Richard Heber (see below, case 6). In part 4 of the Heber sale of 1834 it was sold under lot 237 for 16s to the bookseller Thomas Thorpe, acting for William Henry Miller of Britwell Court (see below, case 6). At the Britwell Court sale of 4 May 1920, under lot 472, it sold for £14. In 1923 it was acquired by the Royal Ontario Museum of Archaeology, and in 1964 was presented to this Library by the Royal Ontario Museum, as part of a collection of fine bindings.

ARMS OF GEORGE II

5. **Church of England.** *The book of common prayer, and administration of the sacraments, and other rites and ceremonies of the Church, according to the use of the Church of England.* London: Printed by the assigns of His Majesty's printer, and of Henry Hills, deceased, 1729.

Gold-tooled blue morocco binding with the royal arms of the House of Hanover on the upper and lower covers, and with broad blue grosgrain ties with gold fringes.

The Hanoverian arms, first used by George I (r. 1714-1727), remained the same until 1801. On the shield the arms of England and Scotland are impaled in the first quarter (reflecting the Union of the two kingdoms enacted in 1707); the arms of France and Ireland are in the second and third quarters respectively; the fourth quarter is divided into three parts bearing the arms of Brunswick, Luneberg and Westphalia, with a superimposed escutcheon bearing the arms of office of the Arch-Treasurer of the Holy Roman Empire.

The book subsequently belonged to Jane Stanhope, Countess of Harrington (d. 1824),

whose armorial bookplate is on the inside upper cover. It was acquired by the Royal Ontario Museum of Archaeology in 1923, and presented to this Library in 1964 as part of a gift from the Royal Ontario Museum.

MONOGRAM OF GEORGE II

6. Hanover (Electorate). *Siebenfacher königl. Gross-Britannisch- und Chur-fürstl. Braunschweig-Lüneburgischer Staats-Calender ... aufs 1738. Jahr. Lauenburg: Gedruckt und zu finden bey J.C. Berenberg, königl. privil. Buchdrucker, [1737]*

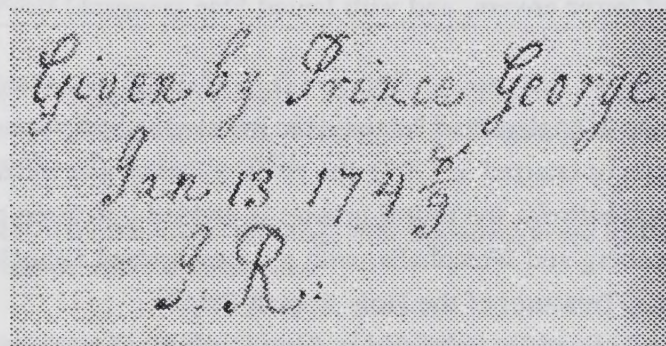
Gold-tooled brown calf binding, with the monogram of George II (r. 1727-1760), surmounted by a royal crown, on the upper and lower covers.

Subsequent owners were George Augustus Frederick Fitzclarence, 1st Earl of Munster (1794-1824) (armorial bookplate), and A. Russell Pollock, of Greenhill (engraved book-label, dated in manuscript: 28th June 1855). The library of Alexander Russell Pollock was sold at auction by Sotheby's in 1889. The book displayed was acquired by the Royal Ontario Museum of Archaeology in 1923, and was presented to this Library in 1964 as part of a gift from the Royal Ontario Museum.

PRESENTATION COPY FROM GEORGE III AS PRINCE OF WALES AND EDWARD AUGUSTUS, DUKE OF YORK AND ALBANY

7. Nicholas Rowe. *The works of Nicholas Rowe*. London: Printed for H. Lintot, J. and R. Tonson and S. Draper, 1747. 2 vols.

Elaborate gold-tooled red morocco binding, with central lozenge incorporating a royal crown motif.



Given by Prince George
Jan. 13 1747
J.R.

Volume 1 was presented by George, Prince of Wales, and volume 2 by Edward Augustus, Duke of York and Albany, to Sir John Rushout. Each volume is inscribed by Rushout on the front flyleaf, dated Jan. 13 1748/9.

Sir John Rushout (1684-1775) enjoyed a long career as a Member of Parliament, culminating in his appointment to the post of Treasurer of the Navy in 1743. Volume 2 has Rushout's book label on the inside upper cover. Volume 1 has the armorial bookplate of Rushout's son, John (1770-1859), who was elevated to the peerage as Lord Northwick in 1797. The two volumes subsequently came into the possession of the Canadian politician Allister Grosart, who in all probability inherited them from his grandfather, Alexander Balloch Grosart (1827-1899), editor of reprints of many Elizabethan and Jacobean poets. Acquired by the Library in 1994.

ARMS OF GEORGE IV AS PRINCE REGENT

8. **Andrew Bell.** *The report of the military male orphan asylum at Madras, with its original proofs and vouchers.* A new edition. London: Reprinted for John Murray; W. Blackwood, Edinburgh; and J. Cumming, Dublin, 1812.

Gold and blind tooled red morocco binding, with the arms of the Prince Regent on the upper and lower covers.

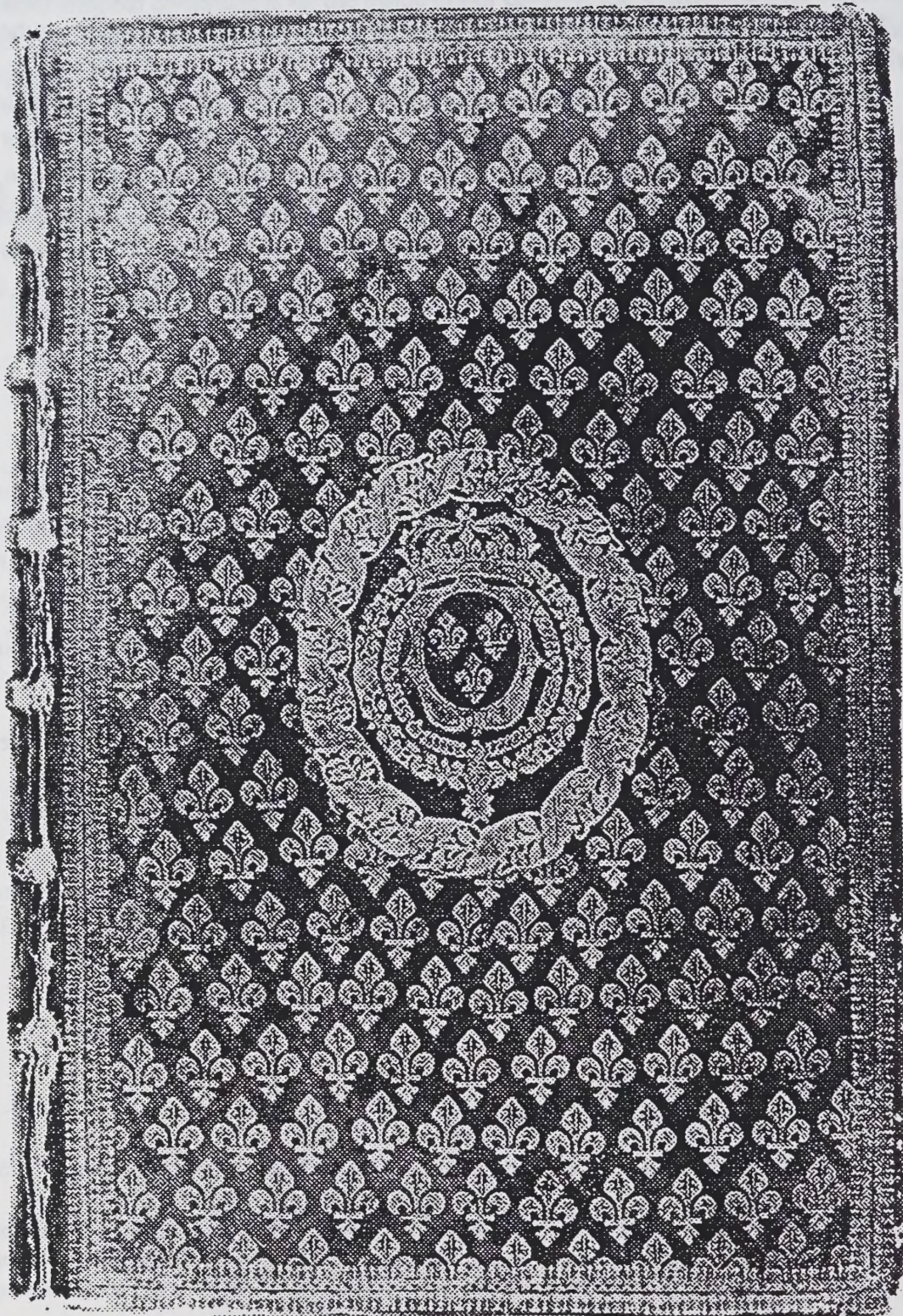
The front flyleaf is inscribed "Humbly presented to His Royal Highness the Prince Regent by the author."

George, Prince of Wales, became Prince Regent in 1811 as a result of his father's insanity. On the death of the old king in 1820, he ascended the throne as George IV. He died in 1830. On the inside upper cover is the bookplate of the library at Carleton House, the residence of the Prince of Wales. A later owner was Arnold Muirhead, whose bookplate is also on the inside upper cover. Acquired by the Library in 1969.

MONOGRAM OF ELIZABETH II

9. **Richard Dimbleby.** *Elizabeth our Queen.* London: Hodder and Stoughton, 1953.

Gold-tooled purple morocco binding, with the monogram of the present queen, surmounted by a royal crown, on the upper cover. Bound by Zaehnsdorf of London. Inscribed "Helen L. Rooke, London, June 13th 1953." Presented to the library by Marion D. Rooke in 1992.



No. 11. Arms of Louis XIV

CASE 2

FRENCH ROYAL BINDINGS

The convulsions of the French Revolution resulted in the wholesale dispersal, and even destruction of entire libraries. The royal collections and the libraries of members of the aristocracy were particularly vulnerable. It has been estimated that of the approximately thirteen million volumes in private hands at the outbreak of the Revolution, ten million were either destroyed or had changed hands within five years.

The caveats that apply to British royal bindings apply equally to books with the French royal arms. While it is unlikely that item 12 was ever owned by Louis XIV, it is equally likely that item 11 was once in the royal library. And corroborative evidence from a sale catalogue confirms that item 16 did indeed come from the library of the duchesse de Berry.

BINDING WITH THE DEVICE OF THE DAUPHIN FRANÇOIS

10. **Euclid. *Geometricorum eleme[n]torum libri XV*. Parisiis: In officina Henrici Stephani, 1516.**

Gold-tooled brown calf binding, with central panel incorporating a dolphin motif and a vignette of Dido. The spine has a repeat fleur-de-lis pattern.

The Dauphin François (1517-1536) was the eldest son of François I, who ascended the throne in 1515. François *filz* did not live to become king, predeceasing his father by eight years. The dolphin was the device of the dauphin, the heir to the French throne. The fleur-de-lis has been associated with the French monarchy since the reign of Louis VIII (1223-1226), particularly with the Bourbon dynasty. In 1376 the number of fleur-de-lis in the French royal arms was set at three by Charles V in honour of the Trinity.

A subsequent owner has inscribed his name "Daniel Rebondy medicinae doct. 1617" on the title page. Acquired by the Library in 1970.

ARMS OF LOUIS XIV

11. Charles Duplessis. *Traité de Mr. Duplessis ... sur la coutume de Paris*. Seconde édition. A Paris: Chez Nicolas Gosselin, 1702.

Gold-tooled red morocco binding, with overall pattern of fleur-de-lis, and with the arms of Louis XIV (r. 1643-1715) on the upper and lower covers.

This book has a long Canadian provenance, a good part of which is documented on the front flyleaves. During the French Revolution, this book turned up in London, where it was purchased in 1794 for £1/15s by Thomas Cochran (1777-1804), Justice of Upper Canada 1803-1804. In 1804 it was acquired by Duncan Cameron (d. 1838), Provincial Secretary of Upper Canada 1817-1838, who presented it to Henry Allcock (1759-1808), Chief Justice of Lower Canada 1802-1803, as a memorial to Justice Cochran. At the sale of Allcock's books in 1808, it was purchased by Jonathan Sewell (1766-1839), Chief Justice of Lower Canada 1808-1838. Following Sewell's death, the book was bought by the Hon. Andrew William Cochrane (1792-1849), member of the Executive Council of Lower Canada 1827-1841. In 1854 it was purchased by George Futvoye (1808-1891), a senior civil servant, who sold his library at auction in Ottawa in 1874. In the sale catalogue this book appears under lot 327. The purchaser was William Thomas White (1836-1925), judge of the Superior Court of Quebec for the district of St. François 1895-1904, who in 1901 presented it to William John White (1861-1934), Justice of Montreal. More recently it came into the possession of Louis Melzack, who presented it to the Library in 1985.

12. *Memoires pour l'histoire des sciences & des beaux arts: recüeillis par l'ordre de son altesse serenissime Monseigneur Prince Souverain de Dombes*. A Trevoux, et se vend à Paris: Chez Etienne Ganeau, 1710.

Red morocco binding, with the arms of Louis XIV in gold on the upper and lower covers.

From the T.G.H. Drake Collection on pediatrics, on deposit in the Fisher Library since 1991.

ARMS OF THE GRAND DAUPHIN, LOUIS DE FRANCE

13. Velleius Paterculus. *Historiæ romanæ ad M. Vinicium Cos libri duo. Jussu Christianissimi regis, in usum serenissimi Delphini. Interpretatione et notis illustravit Robertus Riguez*. Parisiis: Apud Fredericum Leonard typographum regis, serenissimi Delphini, & cleri Gallicani, 1675.

Brown calf binding with gold border, and the arms of Louis de France in gold on the upper and lower covers.

Louis de France (1661-1711), known as "Le Grand Dauphin", was the eldest son of Louis XIV and Maria-Theresa of Austria. This book was expressly printed "for the use of the most serene Dauphin", and is dedicated to him by the editor Riguez. It was acquired by the Royal Ontario Museum of Archaeology in 1917, and was presented to this library in 1964.

ARMS OF LOUIS XV

14. *L'Incrédulité combattue par le simple bon sens. Essay philosophique, par un roy. Seconde édition.* [S.l.: s.n., 1760?]

Gold-tooled red morocco binding, with the arms of Louis XV (r. 1715-1774) on the upper and lower covers.

A subsequent owner was John Ponsonby, Viscount Ponsonby (1770?-1855), whose bookplate is on the inside upper cover. Acquired by the Library in 1981.

15. *France. Dépôt de la guerre. Defense interieure de St. Domingue. Hotel de la guerre du Dépôt royal des cartes et plans des camps et marches des armées du Roy. Pre. copie manuscrite pour etre confiée au gouverneur general de l'Isle de St. Domingue par ordre de sa Majesté.* Versailles, 1769.

Gold-tooled red morocco binding, with brass lock and remains of clasp. The title is lettered in gold, with the arms of Louis XV on the upper and lower covers.

The volume subsequently came into the possession of John Graves Simcoe (1752-1806), the first Lieutenant-Governor of Upper Canada, whose bookplate is on the inside upper cover. The Simcoe family library at Wolford Lodge in Devon, was acquired by Sir Robert Leicester Harmsworth (1870-1937) and presented to the University of Toronto in 1927.

ARMS OF THE DUCHESSE DE BERRY

16. *Horace. Quintus Horatius Flaccus.* Birminghamiae: Typis Johannis Baskerville, 1770.

Red morocco binding, with gold border, and the arms of Marie-Caroline-Ferdinande-Louise de Bourbon-Sicile, duchesse de Berry in gold on the upper cover.

The duchesse de Berry (1798-1870), eldest daughter of Ferdinand I, King of the Two Sicilies, was married in 1816 to Charles Ferdinand de Bourbon, duc de Berry, the future Charles X, who was deposed and then assassinated in 1830. In 1832 the duchesse attempted to foment an uprising against Louis-Philippe, with a view of placing her son, the comte de Chambord, on the French throne. The attempted coup failed, and the duchesse was imprisoned. After her release, at her chateau at Rosny, near Mantes, the duchesse built up a considerable library, renowned for its sumptuous bindings, choice editions, and important manuscripts. The library was sold in 1837 by the Paris firm of Bossange père. The armorial bookplate of the Bibliothèque de Rosny is on the inside upper cover. This book is listed under item 691 in the sale catalogue, where the binding is attributed to the famous firm of Derome. Presented to the Library by Edward J.M. Huycke in 1986.

MONOGRAM OF LOUIS-PHILIPPE I

17. Charles Dupin. *Rapport du jury central sur les produits de l'industrie française exposés en 1834*. Paris: Imprimerie royale, 1836.

Gold-tooled red morocco binding, with the monogram of Louis-Philippe I on the upper and lower covers.

Louis-Philippe I (1773-1850) ascended the throne of France following the abdication of Charles X in the wake of the 1830 revolution. In 1848 Louis-Philippe himself was forced to abdicate. He took refuge in England, where he assumed the title of comte de Neuilly. Louis-Philippe was a true bibliophile, possessing two great libraries, one at Neuilly, the other at the Royal Palace. Both libraries were sold at auction by Bonnefons of Paris in 1852. A further sale took place at Christie's in London in 1857.

From the collection of MacAllister Johnson, on deposit at the Fisher Library.

CASE 3

ARMORIAL BINDINGS OF OTHER EUROPEAN MONARCHS AND DIGNITARIES

ARMS OF PHILIPPE V OF SPAIN

18. *Nouveau théâtre françois, ou, Recueil des plus nouvelles pieces représentées au théâtre françois depuis quelques années.* A Paris: Chez Prault fils, 1740.

Brown calf binding, with gold border, and the arms of Philippe V (r. 1700-1746) on the upper and lower covers.

The book, volume 1 of a five-volume set, subsequently belonged to Joseph Stanley Will (1874-1964), Professor of French at the University of Toronto, 1910-1945. Acquired by the Library in 1961.

ARMS OF FERDINAND VI OF SPAIN

19. *Nicolo Jommelli. Semiramis conocida: opera drammatica para representarse en el Real Coliseo del Buen-Retiro. Festejandose el gloriosissimo dia natalicio de Su Magestad catholica el Rey Nuestro Señor D. Fernando VI.* En Madrid: En la imprenta de Lorenzo Mojados, 1753.

Elaborate gold-tooled red morocco binding, with the arms of Ferdinand VI on the upper and lower covers.

The dedication celebrates the fortieth birthday of Ferdinand VI, second son of Philippe V. Ferdinand VI reigned from 1746 to 1759.

Acquired by the Library in 1982.

ARMS OF ALEXANDER II OF RUSSIA

20. *Alix Tiron. Études sur la musique grecque le plain-chant et la tonalité moderne.* Paris: Imprimerie impériale, 1866.



Red morocco binding, with gold border, and the arms of the House of Romanov, as used by Alexander II (r. 1855-1881), on the upper and lower covers.

The half title leaf is inscribed "A Sa Majesté, l'Empereur de Russie, respectueux hommage de l'auteur, A. Tiron."

Acquired by the Library in 1977.

ARMS OF FERDINAND II, KING OF THE TWO SICILIES

21. Domenico Lo Faso Pietrasanta, duca di Serradifalco. *Le antichità della Sicilia*. Palermo: Tipografia del Giornale letterario, 1834.

Gold-tooled purple calf binding, with the arms of Ferdinand II, King of the Two Sicilies (r. 1810-1859), on the upper cover. Bound by Roberti, whose name appears at the foot of the spine.

The five-volume set was presented to the Library by Mrs. Langton in 1923.

ARMS OF THE ROYAL HOUSE OF PORTUGAL

22. Manuel de Faria e Sousa. *Africa portuguesa*. Lisboa: A costa d'Antonio Craesbeeck de Mello, impressor de Su Alteza, 1681.

Brown speckled calf binding, with gold border and the royal arms of the House of Braganza on the upper and lower covers.

Acquired by the Library in 1966.

ARMS OF POPE CLEMENT XIV

23. Scipio Diomiro. *Lettere del conte Scipione Diomiro scritte al conte Ercole suo figlio in tempo che attendea agli studj in una università d'Italia*. Roma: Nella stamperia Salvioni alla Sapienza, 1771.

Gold-tooled brown calf binding, with the papal arms of Clement XIV (r. 1769-1774), on the upper and lower covers.

Acquired by the Royal Ontario Museum of Archaeology in 1923, and presented to this Library in 1964 by the Royal Ontario Museum..

ARMS OF AN ITALIAN PRINCE

24. Catholic Church. *Processionarium Sac. Ord. praed. auth. apost. R.P.F. Antonii de Monroy*. Romae: Typis Tinasij, 1679.

Elaborate gold-tooled red morocco binding, with the arms of an Italian noble family on the upper and lower covers.

The front flyleaf is inscribed "Ad uso del Pre. Berti." Identification of this name has not been possible. The fleur-de-lis suggest an Italian branch of the Bourbon dynasty. The Bourbons ruled the kingdom of Naples, and the duchies of Lucca and Parma during the eighteenth century.

Acquired by the Royal Ontario Museum of Archaeology in 1923, and presented to this Library in 1964 by the Royal Ontario Museum.

CASE 4

ARMORIAL BINDINGS OF THE EUROPEAN ARISTOCRACY

ARMS OF THE DUC DE RICHELIEU



25. François de La Nouë. *Discours politiques et militaires*. Nouuellement recueillis & mis en lumiere. A Basle: De l'Imprimerie de François Forest, 1687.

Brown calf binding, with stained trellis pattern on covers, and gold-tooled spine; with the arms of the duc de Richelieu in gold on the upper and lower covers.

Louis-François-Armand de Vignerot du Plessis, duc de Richelieu et de Fronsac, marquis du Pontcourlay, prince de Mortagne (1696-1788), enjoyed a brilliant diplomatic and military career, which was crowned with many distinctions and awards, including *maréchal de France*.

The book was subsequently in the possession of A.F. Emery, and Jacques Vieillard, whose armorial bookplates are on the inside upper cover. Acquired by the Library in 1952.

ARMS OF THE COLONNA FAMILY (ITALY)

26. Antonio Persio. *Trattato dell'ingegno dell'huomo*. In Vinetia: Appresso Aldo Manutio, 1576.

Gold-tooled brown calf binding, with the arms, surmounted by a crown, of the Colonna family on the upper and lower covers.

Acquired by the Royal Ontario Museum of Archaeology in 1923, and presented to this Library in 1964 by the Royal Ontario Museum.

ARMS OF MARCO FOSCARINI, DOGE OF VENICE

27. Angelo Poliziano. *L'elegantissime stanze ... incominciate per la giostra del magnifico Giuliano di Piero de' Medici*. In Padova: Presso Giuseppe Comino, 1728.

Gold-tooled red morocco binding, with the arms of Marco Foscarini, Doge of Venice, on the upper and lower covers.

Marco Foscarini (1695-1763) was Venetian ambassador to various European courts, including those of Paris and Vienna. In 1762 he was elected to the office of doge, the chief magistrate of the Republic of Venice. After his death, his library remained in the family until 1800, when the printed books were sold in Venice. In 1801 the manuscripts were purchased by the Austrian government and deposited in the Imperial Library in Vienna.

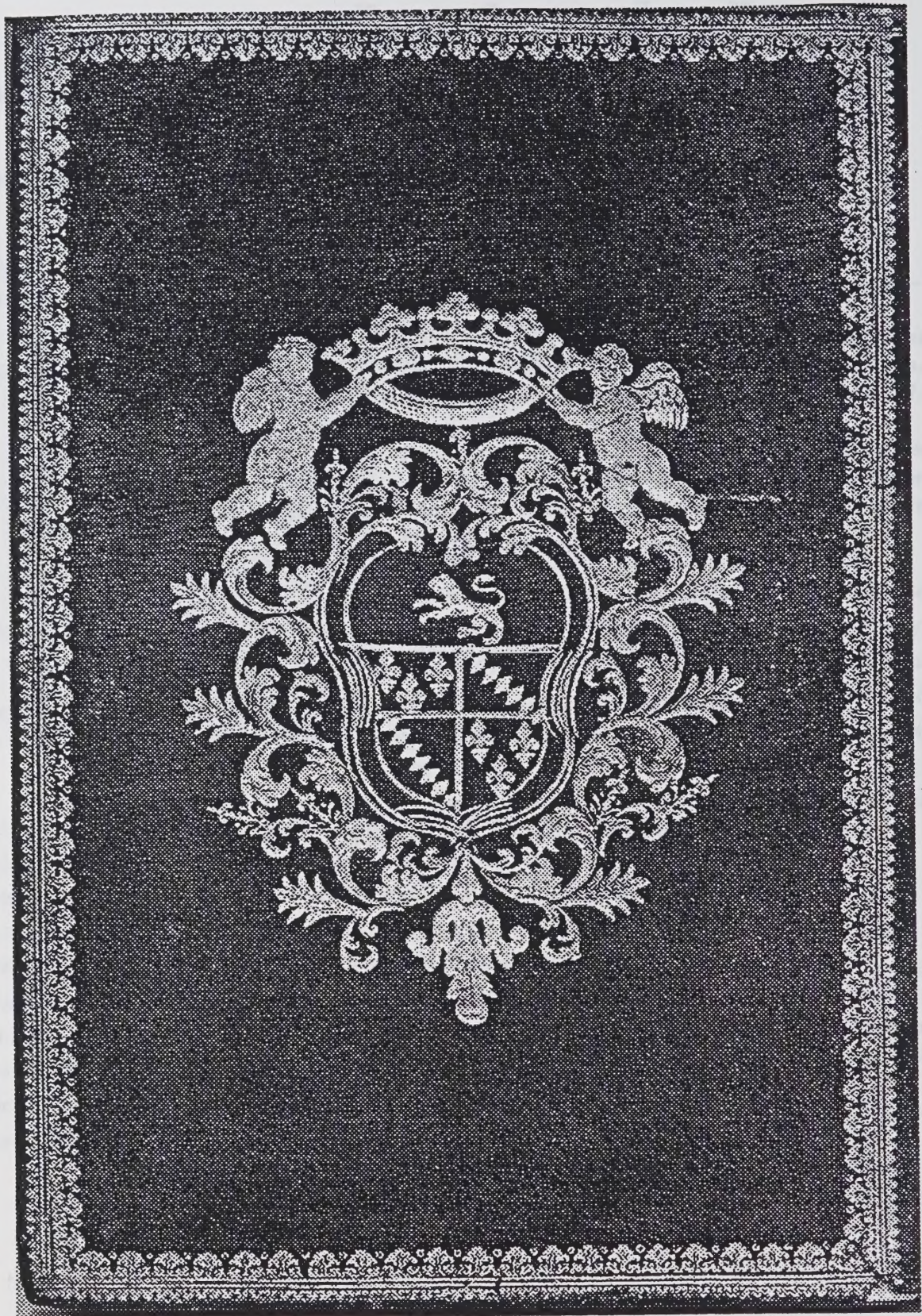
Presented to the Library by Mrs. Elspeth Emery in 1988.

ARMS OF THE EARL OF STRAFFORD

28. Théodore Agrippa d'Aubigné. *Le histoire universelle du Sieur D'Aubigné. Premiere partie*. A Maille [i.e. Saint Jean d'Angely]: Par Iean Moussat, imprimeur, 1616.

Brown calf binding, with gold border and the impressive arms of Thomas Wentworth, 1st Earl of Strafford, with its thirty quarterings and wyvern crest, on the upper and lower covers.

The Wentworth family library, housed at Wentworth Woodhouse near Rotherham, Yorkshire, was begun by the ill-fated Thomas Wentworth, who was beheaded in 1641. The Earl's descendents, in particular his great-grandson, Thomas Wentworth, 1st Marquess of Rockingham (1693-1750), and the 2nd Marquess of Rockingham (1730-1782) added to the collections. In 1804 the Marchioness of Rockingham bequeathed the library to Viscount Milton, afterwards 4th Earl Fitzwilliam. The library remained within the family until 1948, when it was auctioned by the 8th Earl at Sotheby's. The book displayed does not appear in the sale catalogue, and was presumably disposed of earlier. The autograph "T. Strafforde", and the armorial bookplate of William Charles de Meuron, 7th Earl Fitzwilliam (1872-1943), are on the inside upper cover. The autograph "W. Raby" on the title page probably belongs to William Wentworth, Baron Raby, 4th Earl of Strafford (1722-1785). Acquired by the Library in 1974.



No. 27. Arms of Marco Foscarini, Doge of Venice

ARMS OF PRINCE D'ESSLING

29. Horace Walpole. *A catalogue of engravers, who have been born, or resided in England*. Strawberry-Hill: Printed in the year 1763.

Dark-blue morocco binding, with gold border, and the arms, complete with coronet, supporters and motto ("Victor et fidelis"), of André-Prosper-Victor Masséna, duc de Rivoli, prince d'Essling (1829-1899). On the spine is the Prince's monogram AM. With red silk doublures, bearing his crowned monogram in gold. Bound by Hardy-Mennil of Paris.

The sale of the Essling family library by auction, begun in 1939 in Lucerne by the Galerie Fischer under the supervision of U. Hoepli of Milan, was apparently curtailed by the outbreak of war. The volumes on display, part of a six-volume set, were subsequently owned by Gilbert Bagnani (1900-1985), who bequeathed his books to the Library.

ARMS OF JOHN SHEFFIELD, 1ST DUKE OF BUCKINGHAM

30. Enrico Caterino Davila. *Historia delle guerre civili di Francia*. Parigi: Nella stamperia reale, 1640.

Red morocco binding, with gold border, and the arms of John Sheffield, 3rd Earl of Musgrave, 1st Duke of Buckingham and Normanby, within the Garter and surmounted by an earl's coronet, on the upper and lower covers.

John Sheffield (1648-1721) was a bibliophile and an author of some repute during his lifetime. He was a close friend of John Dryden, and was highly regarded by Alexander Pope. In 1703 Sheffield was created 1st Duke of Buckingham and Normanby. The arms on the book represent him as the 3rd Earl of Musgrave.

Acquired by the Library in 1911.

DEDICATION COPY TO THE COUNTESS OF BESSBOROUGH

31. Georgiana Cavendish, Duchess of Devonshire. *The passage of the Saint Gothard*. London: Printed by W. Bulmer and Co., for Gameau and Co., 1803.

Gold-tooled blue morocco binding, with the monogram, surmounted by a countess's coronet, of Henrietta Frances Ponsonby, Countess of Bessborough, on the upper and lower covers. Bound by Charles Lewis. Also with the armorial bookplate of the Countess on the inside upper cover.

The verse dedication is addressed by the author, Georgiana Cavendish, Duchess of Devonshire, daughter of John, 1st Earl Spencer, to her younger sister Henrietta, Countess of Bessborough (1761-1821).

The book was later owned by two prominent American collectors, Henry William Poor (1844-1915) and Willis Vickery (1859-1932), whose leather bookplates are on the inside upper cover. In the sale of Poor's books, by the Anderson Auction Company in 1908-1909, this book is listed under lot 101 of part III. The sale of Vickery's library took place in 1933 also by the American Art Association, Anderson Galleries.

The book was subsequently in the possession of Harold M. Tovell, whose collection of books, chiefly relating to Napoleon, was presented to the Library by his son, Freeman M. Tovell, in 1956.

ARMS OF THE COMTE DE LAGONDIE

- 32. Philippe Desportes. *Quelques prieres et meditations [sic] chrestiennes*. A Paris: Par Mamert Patisson, 1601.**

Green morocco binding, with gold border, and the arms of Joseph-Guilhem, comte de Lagondie, on the upper and lower covers. Bound by Francisque Cuzin of Paris (fl. 1855-1890). The armorial bookplate of the comte is on the front flyleaf.

Joseph-Guilhem, comte de Lagondie (1809-1879), pursued a distinguished military career, reaching the rank of commandeur de la Légion d'honneur. His library was renowned for its collection of Elzeviers, which was sold by auction in Paris in 1879. Subsequent owners of this book were Maurice Desgeorge of Lyon (bookplate), and Professor J.S. Will (bookplate). Acquired by the Library in 1961.

CASES 5 AND 6

SOME GREAT COLLECTORS

ROBERT HARLEY, 1ST EARL OF OXFORD

33. Thomas Theodor Crusius. *Consilia et methodi aureae studiorum optime instituendorum, praescripta studiosae juventuti à maximis in re litteraria viris*. Rotterdami: Apud Petrum vander Slaart, 1692.

Mottled brown calf binding, with the name and arms of Robert Harley in gold on upper and lower covers. The arms are of Harley as a commoner (he was created Earl of Oxford in 1711), and are surmounted by his family motto "Virtute et fide." His armorial bookplate is on the verso of the title page.



Robert Harley, 1st Earl of Oxford (1661-1724), Chancellor of the Exchequer and Lord High Treasurer under Queen Anne, was the greatest collector of his day. By the time of his death he had amassed some 6000 manuscripts and 14,000 charters and rolls, and a large collection of printed books. They were inherited by his son, Edward, 2nd Earl of Oxford, who augmented the collection. At his death it had grown to over 7500 manuscripts and some 50,000 printed volumes, as well as 350,000 pamphlets, and 41,000 prints. The library passed to the 2nd Earl's only daughter, Margaret, Duchess of Portland, who sold the printed books to the bookseller Thomas Osborne for £13,000. Osborne employed William Oldys and Samuel Johnson to compile a catalogue, which was issued in five volumes between 1743 and 1745. The manuscripts were purchased by Parliament in 1753 for £10,000 and were deposited in the British Museum in 1757. A catalogue of the manuscripts was published 1808-1812.

A subsequent owner was Thomas Ruddiman (1674-1757), whose bookplate is on the inside upper cover. A classicist by training, Ruddiman wrote a highly popular Latin grammar, and

edited several classical texts. In addition to serving as librarian of the Advocates' Library in Edinburgh, he was also involved in book auctioneering and arranged for the sale of the books of Dr. Archibald Pitcairne to Peter the Great of Russia. Ruddiman's own library was sold by auction in Edinburgh in 1758.

Acquired by the Library in 1982.

JOHN EVELYN

34. Gervase Markham. *Markham's maister-peece: containing all knowledge belonging to smith, farrier, or horse-leech, touching the curing of all diseases in horses*. The sixth impression, corrected and enlarged by the author. London: Printed by Iohn Okes, 1644.

Mottled brown calf binding, with gold border and panel, at each corner of which is Evelyn's monogram within palm and olive branches; in the centre of the panel is Evelyn's monogram within an oak and olive wreath and intertwined with crossed palm fronds. The gold-tooled spine has his monogram within palm and olive branches. Bound in Paris where Evelyn resided periodically during his exile between 1643 and 1652. The tools were designed for him by Abraham Bosse.

John Evelyn (1620-1706) is remembered today chiefly for his diary (which remained unpublished until 1818), as the author of *Sylva* (1664), and as a founding member of the Royal Society. In 1661 he translated into English Gabriel Naude's celebrated treatise *Advis pour dresser une bibliothèque*. He began collecting around 1640, and by 1687 his library contained about 5000 titles, mainly contemporary works of theology, poetry, science, and philosophy. He took a keen interest in his books, and kept meticulous catalogues, some of which were sold at Sotheby's in 1846. All of Evelyn's books bear at least one mark of ownership, usually in the form of his monogram on the binding, or else his signature inside the book.

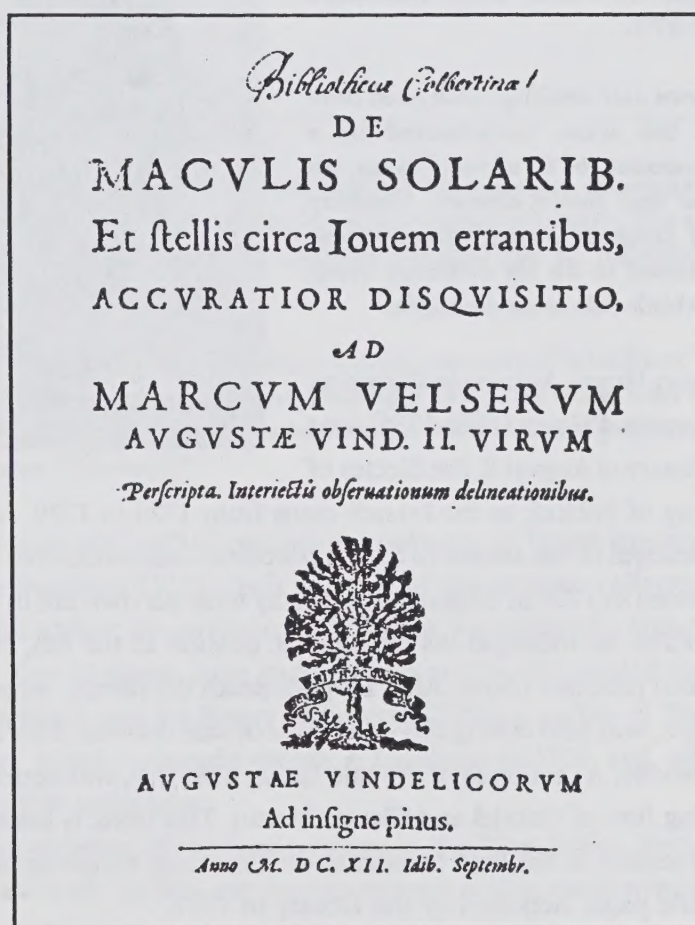
Evelyn's library was housed at Sayes Court, Deptford until 1699, when it moved to Wotton House in Surrey. It remained there until 1951, when it was deposited on loan at Christ Church, Oxford. By this time the original library had dwindled to about 2000 books. Amid much controversy it was sold at Christie's between June 1977 and July 1978 in eight days of sale. This book appears under lot 979 in the sale catalogue. Acquired by the Library in 1985.

35. Christopher Scheiner. *De maculis solarib. et stellis circa Iovem errantibus, accuratio-
disquisitio, ad Marcum Velservm.* Augustae Vindelicorum: Ad insigne pinus, 1612.

With the inscription "Bibliothecæ Colbertinæ" on the title page.

Jean-Baptiste Colbert (1619-1683), the famous minister of Louis XIV, created a great library, renowned throughout Europe for its collection of more than 8000 manuscripts and 60,000 printed books. On his death the library was inherited by his son, Jacques-Nicolas Colbert (1655-1707), who became Archbishop of Rouen. After the latter's death, the Colbert manuscripts went to what was to become the Bibliothèque nationale in Paris. The printed books were sold in 1728 by Charles-Eléonor Colbert, comte de Seignelay.

The book shown here was disposed of as a duplicate by Trinity College, Cambridge. It subsequently belonged to the Galileo scholar, the late Stillman Drake, whose library has been housed in the Fisher Library since 1967.



36. Thomas Linacre. *De emendata structura latini sermonis libri sex. Emendatiores.* Lutetiae: Ex officina Roberti Stephani typographi regij, 1550.

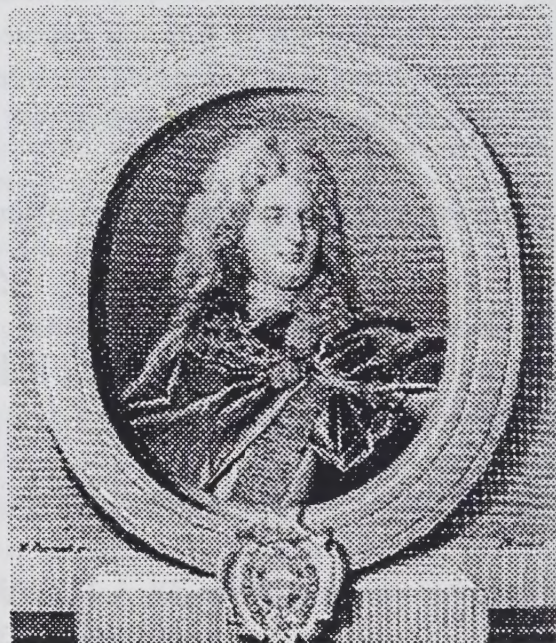
Mottled brown calf binding, with the arms, surmounted by an archbishop's hat with ten tassels on each side, of Jacques-Nicolas Colbert, Archbishop of Rouen, on the upper and lower covers.

The book was later owned by Richard Oswald (1705-1784), the bookplate of whose estate in Ayrshire, "Auchincruive," is on the inside upper cover. Acquired by the Library in 1931.

KARL HEINRICH, GRAF VON HOYM (COMTE D'HOYM)

37. René Descartes. *L'homme ... et la formation du foetus, avec les remarques de Louis de La Forge; a quoy l'on a ajouté le monde ou traité de la lumiere du mesme auteur. Seconde edition, reveuë & corrigée.* A Paris: Chez Theodore Girard, 1677.

Plain brown calf binding, with gold border, and the arms, surmounted by a count's coronet, of Graf von Hoym, on the upper and lower covers. Possibly bound by Jacques Girou, whom Hoym commissioned to do his ordinary bindings, of which this is an example.



Karl Heinrich von Hoym, known in France as Charles-Henri, comte d'Hoym (1694-1736), was Envoy Extraordinary of August II, the Elector of Saxony and King of Poland, to the French court from 1720 to 1729. Implicated in a scandal involving the betrayal of the secrets of Saxon porcelain manufacture to the French, Hoym was recalled to Dresden in 1729 in disgrace, and finally took his own life in prison in 1736. During his sojourn in Paris, he indulged his bibliophilic passion to the full, creating a considerable library of rare and precious books. After Hoym's death the library, which had remained at his residence in Paris, was sold during fifty-nine days of sale between May and August 1738 at the Hôtel de Longueville. A catalogue of the sale listing 4785 lots, was issued the same year by the Paris bookselling firm of Gabriel and Claude Martin. This book is listed under lot 874. It was later in the possession of the Petit Seminaire de Toulouse, whose library stamp is impressed in ink on the title page. Acquired by the Library in 1972.

THOMAS GRENVILLE

38. Gonzalo Gomez de Luque. *Libro primero de los famosos hechos del principe Celidon de Iberia*. Alcalá: Juan Iñiguez de Leguerica, 1583.

Blue morocco binding, with gold border; on the upper and lower covers, within an oval border, are the arms and name of the Rt. Hon.ble Thos. Grenville. Rebound for Grenville, possibly by Lewis.

Thomas Grenville (1755-1846) enjoyed a successful career in politics as Member of Parliament for Buckinghamshire. For brief periods he held the offices of Ambassador to Berlin, and First Lord of the Admiralty. In 1808 he left public affairs and devoted the rest of his long life to book collecting. On his death he bequeathed his great library of 20,000 books to the nation. It is now housed in the specially named Grenville Room at the British Museum. A three-volume catalogue of the library was issued between 1842 and 1872, compiled largely by Payne and Foss, booksellers of Pall Mall, who acted as Grenville's agent.

Acquired by the Library in 1938.

WILLIAM BECKFORD

39. John Talbot Dillon. *Travels through Spain, with a view to illustrate the natural history and physical geography of that kingdom, in a series of letters*. The second edition, with improvements and corrections. London: Printed for R. Baldwin; and Pearson and Rollason, in Birmingham, 1782.

Brown russia binding with gold border, in the corners of which are William Beckford's two crests; the first, a heron's head holding a fish in its beak, with the motto "De Dieu tout"; the second, an oak tree issuing from a coronet, and penetrated by a frame saw, with the motto "Through".

Author of the oriental tale *Vathek* and several volumes of travel literature, the wealthy and eccentric William Beckford (1759-1844) was one of the greatest collectors of the nineteenth century. At Fonthill Abbey, his residence in Wiltshire, he amassed a library, remarkable for its illustrated books, fine bindings, large paper copies and books printed on vellum. One of his major early acquisitions was the library of Edward Gibbon, author of *The decline and fall of the Roman Empire*, which he bought *en bloc* at Lausanne in 1796, and, reportedly, gave away to his physician a few years later.

Due to the depreciation of the family estates in the West Indies, Beckford was obliged to sell portions of his library. In 1804 the duplicates were sold at auction in 316 lots by Sotheby's.

In 1808 and 1817 there were further sales of books and drawings, which realised a combined total of almost £4000. In 1822 mounting debts forced Beckford to sell Fonthill Abbey with its contents (including two-thirds of the library) to the gunpowder magnate, John Farquhar, for £300,000. The following year Farquhar had the remaining 20,000 books and manuscripts auctioned by Phillips over twenty days of sale. Beckford himself bought 640 lots, which he placed with what was left of his original collection in his new residence in Bath. During the ensuing twenty years he built another magnificent collection, which on his death in 1844 passed to his daughter, Susanna, Duchess of Hamilton. It remained at Hamilton Palace until 1882, when the Duke decided to dispose of Beckford's books. The auction, conducted by Sotheby, Wilkinson, and Hodge over forty days between June 1882 and November 1883, was one of the major events of nineteenth-century bibliophily. More than 25,000 volumes were sold for an aggregate of over £86,000.

The book displayed here appears under lot 3080 in the 1823 sale catalogue. It was purchased by the London bookseller, Thomas Thorpe, for £3/1s. It was later acquired by Milton A. Buchanan (1878-1952), Professor of Italian and Spanish at the University of Toronto 1906-1946, who presented it to the Library in 1947.



40. Giovanni Antonio Volpi. *Rime*. Impressione seconda. In Padova: Appresso Giuseppe Comino, 1741.

With the stamp of the Bibliotheca Heberiana and manuscript note in Heber's hand on the front flyleaf.

A contemporary of Beckford, Richard Heber (1774-1833) possessed one of the largest ever collections of books in private hands. John Ferriar addressed his poem "Bibliomania" (1809) to Heber, who has been called "the fiercest and strongest of all bibliomaniacs." Sir Thomas Phillipps is perhaps his only rival for this title. Heber's bibliomania manifested itself at an early age and was a cause of great concern to his father. In later life Heber would travel extensively at home and abroad in search of books, sometimes journeying hundreds of miles to purchase a book he particularly desired. He bought entire libraries, including one of 30,000 volumes in Paris. His library was particularly strong in Continental literature, the classics, and history, but his real pride was his collection of English language and literature, particularly poetry. He owned multiple copies of many of his books, reflected in his often quoted axiom that no gentleman should be without three copies of a book: one for show; a second for personal use; and a third to place at the disposal of friends. His tastes were quite different from Beckford's, though not without their idiosyncracies; he disliked, for example, large paper copies, much loved by Beckford, as they occupied too much shelf space.



At the time of his death in 1833, Heber had eight houses crammed full of books: in Pimlico, Westminster, Hodnet in Shropshire (his country seat), Oxford, and on the Continent at Paris, Brussels, Ghent, and Antwerp. Because his will contained no instructions about the disposal of his books, they were sold at auction in a series of memorable sales spread over four years between 1834 and 1837. The sales were conducted by Sotheby & Son, Evans & Wheatley, under the supervision of Payne & Foss, who produced a thirteen-part catalogue. There were also sales in Paris in 1834 and 1835, and in Ghent in 1835. Estimates of the size of Heber's collection vary between 120,000 and 150,000 volumes (including over 1700 manuscripts); if his pamphlet

collection is included, the estimate rises to between 200,000 and 300,000. The English sales realised a sum in excess of £56,000, a further £10,000 coming from the continental sales. It is believed that Heber spent around £100,000 in acquiring his books. His enormous collection glutted the market, and many collectors were able to take advantage of the comparatively low prices. Most conspicuous among the purchasers was William Henry Miller of Britwell Court (see below), who spent thousands of pounds.

Most of Heber's books can be recognized by the black rectangular stamp "Bibliotheca Heberiana" on the front flyleaf, usually accompanied by the date, place and price of purchase, and sometimes with Heber's neatly written annotations.

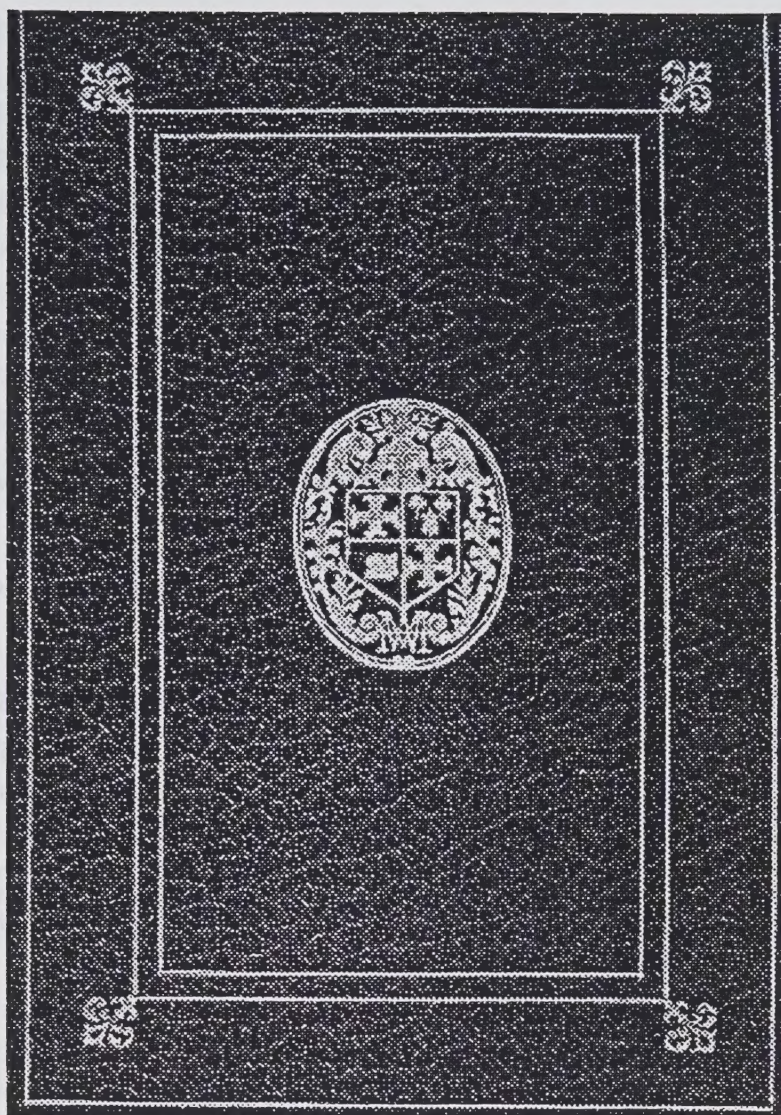
The somewhat cryptic note in this book records that in July 1819 it was sold for 5s/6d to the bookseller Robert Triphook (acting as Heber's agent) under lot 4336 of the White Knights Library sale (the property of George Spencer, 5th Duke of Marlborough 1766-1840, better known as the Marquess of Blandford). In 1834 it appears as item 7197 in part 1 of the Heber sale catalogue. An annotated copy of the catalogue at the Fisher Library gives the name of the purchaser as Riego (? possibly Miguel del Riego), who paid 1s/6d for it. In 1889 it belonged to G.H. Powell, whose signature is on the front flyleaf. Acquired by the Library in 1924.

WILLIAM HENRY MILLER (BRITWELL COURT LIBRARY)

41. **Guillaume de La Perrière. *The mirroure of policie*. London: Printed by Adam Islip, 1599.**

Gold-tooled brown morocco binding, with the arms of Britwell Court, and the monogram of William Henry Miller, on the upper and lower covers. Bound by William Pratt of London (fl. 1864-1893).

The library of Britwell Court near Burnham in Buckinghamshire was begun around 1825 by William Henry Miller (1789-1848), Member of Parliament for Newcastle-under-Lyme, and later for Berwick-on-Tweed. Known around the sale rooms as "Measure Miller", on account of his habit of carrying a foot rule about with him to determine the dimensions of books, Miller formed a fine collection of books, a great many of which he acquired at the Heber and other major sales of the first half of the nineteenth century. On his death in 1848, the library was bequeathed to his nieces Sarah and Emma Marsh, from whom it passed to Samuel Christy (1810-1889). Taking the name of Christie-Miller on his inheritance, Samuel made many valuable additions to the collection, and had many volumes rebound. On his death the library passed to his nephew Wakefield Christie-Miller, among whose additions to the library was the major part of the Elizabethan books discovered at Lamport Hall, seat of Sir Charles Isham, in 1867. In 1898 the library was inherited by Sydney Richardson Christie-Miller. In 1916 he decided to part with



the Americana portion of the library, and made arrangements with Sotheby's for its sale. A date was set and a catalogue produced, but, before the sale, Henry E. Huntington purchased the contents of the entire catalogue for £40,000. Huntington creamed the collection and consigned the remainder to auction in New York in 1917. Although Britwell Court library had the greatest ever collection of English literature in private hands, it was completely inaccessible to scholars, and as there was no printed catalogue, it was not until the dispersal of the library that its extraordinary riches became widely known. Each year between 1916 and 1927 there was at least one auction of Britwell Court books at Sotheby's. The total proceeds from the sales exceeded £600,000, a record for a library sold by auction. About 80% of this amount, or £500,000, was spent by Huntington through his agents George D. Smith, and after Smith's death, A.S.W. Rosenbach. The sale of 16 December 1919 alone saw 108 lots sell for the extraordinary sum

of £110,356, including £15,100 for what was believed to be the only copy of Shakespeare's *Venus and Adonis* (1599), at that time a record for a printed book.

The book displayed here may have been acquired by Miller at part 7 of the Heber sale in 1835, where a copy was sold under lot 4801 for 18s to the bookseller Thomas Rodd. At the Britwell Court sale of 31 March-4 April 1924 under lot 614, it sold for £17. Acquired by the Library in 1983.

SIR THOMAS PHILLIPPS

42. Girolamo Magagnati. *Lettere del sig: Girolamo Magagnati a diuersi* [manuscript] Venetia, 1620.

With an accession note "Phillipps Ms. 23622" in Phillipps's hand on the title page.

On inheriting his father's fortune in 1818, Sir Thomas Phillipps (1792-1872) began collecting what was to become the largest library of manuscript material ever assembled by an individual. Between 1820 and 1825 the indefatigable Phillipps travelled across Europe, combing book shops, sale rooms, libraries and monasteries, in search of manuscripts. At the famous sale of Meerman manuscripts in the Hague in 1824 Phillipps bought three-quarters of the items on offer. Returning from the continent, he continued his passion at home. In 1836 alone he bought 1647 manuscripts from the bookseller Thomas Thorpe. By the end of his life he had amassed some 60,000 manuscripts, as well as a collection of early printed books.

Phillipps was motivated by the desire to rescue as many manuscripts as he could from oblivion or destruction, particularly those on vellum. In his own words he became a veritable "vello-maniac", often to the detriment of his long-suffering family, whom he brought to the brink of poverty. Phillipps's collection was not limited to European manuscripts; it contained many oriental examples, and a fine collection of Mexican materials purchased from Lord Kingsborough. The library, housed at Phillipps's residence at Middle Hill in Worcestershire, soon outgrew its accommodation, and in 1862 it was moved to larger premises at Thirlestaine House in Cheltenham, which Phillipps had purchased from Lord Northwick.

Phillipps attempted to give his collection the widest possible publicity. The private press he established at Middle Hill printed the texts of many manuscripts, as well as various catalogues of the collection. Soon his library became renowned all over Europe, attracting many foreign scholars to Middle Hill.

Phillipps bequeathed his library to his third daughter, Katharine Fenwick under a life-tenancy arrangement. From her it passed to her son, Thomas Fitzroy Fenwick (1856-1938), who took an active role in the administration of the library, and set into motion the long process

of its disposal. In 1880 rumours about the imminent sale of the collection began to circulate, but it was not until 1886 that sale at auction by Sotheby's actually began. By 1928 there had been a further seventeen sales, and many more since. In addition several private sales were enacted, mostly to European governments and archives, anxious to repatriate what they felt was part of their national cultural heritage. In 1945 the residue of the library was sold to the bookdealers Lionel and Philip Robinson, whose executors in their turn assigned the books and manuscripts to Sotheby's in 1965.

This manuscript was bought by Phillipps as lot 633 of the sale of manuscripts belonging to Guglielmo Libri at Sotheby's in 1859. Guglielmo Libri (1803-1869) was a great collector of scientific books and manuscripts, many of which were acquired by dishonest means. As a consequence, Libri's name, like that of the forger Thomas J. Wise, is surrounded by controversy and notoriety. The manuscript was subsequently acquired by Professor Stillman Drake in 1974, and has been in the Fisher Library ever since.

HENRY HUTH

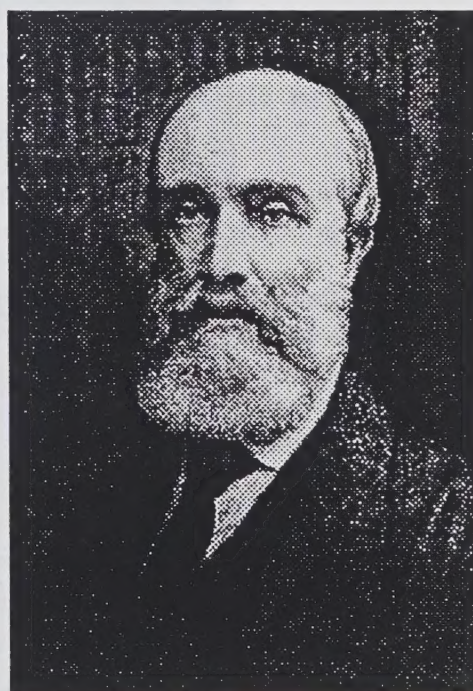
43. **El Cid Campeador. *Cronica del muy esforcado cavallero El Cid Ruy Diaz Campeador*. En Bruxellas: Impresso en casa de Iuan Mommaerté, 1588.**

With the red morocco armorial bookplate of Henry Huth, bearing the legend "Ex Mvsaø Hvthii". The book in the centre of the arms is inscribed "Animvs non res."

44. **Alessandro Piccolomini. *Cento sonetti*. In Roma: Appresso Vincentio Valgrisi, 1549.**

Gold-tooled brown morocco binding, with the oval floriated monogram of Henry Huth on the upper and lower covers. Bound by Francis Bedford of London (fl. 1854-1883). Also with the blue morocco armorial bookplate of Huth on the inside upper cover.

Henry Huth (1815-1878), merchant-banker, began forming his great library in 1849 on his return to England after several years abroad. Although Huth's library reflected a wide range of interests, it was particularly strong in voyage literature, Shakespeare



and early English literature, and in Spanish and German works. Huth also possessed a choice collection of Bibles and illuminated manuscripts. Acting through the bookseller Joseph Lilly of Pall Mall, who exercised a major influence in shaping his client's bibliophilic tastes, Huth bought extensively at the George Daniel sale of 1864, and at the Thomas Corser sales between 1868 and 1876. These two major sales gave Huth the opportunity to build up his impressive collection of early English poetry and drama, that was second only to the Britwell Court library. At the Daniel sale he acquired a set of Shakespeare quarto plays which he added to his collection of the four Shakespeare folios.

A catalogue of the Huth library was begun during his lifetime, but Huth died in 1878, two years before the five-volume work was published. Compiled by F.S. Ellis and W.C. Hazlitt, entries in the catalogue provided full titles and collations — novel features at that time. Huth's books are readily recognised by his oval morocco leather bookplates, which are found in a variety of colours.

On Huth's death the library was inherited by his son, Alfred Henry Huth (1850-1910) who augmented the collection. Alfred bequeathed fifty items to the British Museum, a catalogue of which was published in 1912. The remainder of the library was sold at auction by Sotheby's in nine sales between 1911 and 1920, with a further sale of books returned as imperfect in 1922. Proceeds from the sales amounted to some £300,000, the biggest single purchaser being Henry E. Huntington.

The *El Cid Cronica* was sold in part II of the Huth sale in June 1912 (lot 1624). The Piccolomini volume was sold in July 1911 (lot 5788). Acquired by the library in 1968 and 1973 respectively.

JOACHIM GOMEZ DE LA CORTINA, MARQUÉS DE MORANTE

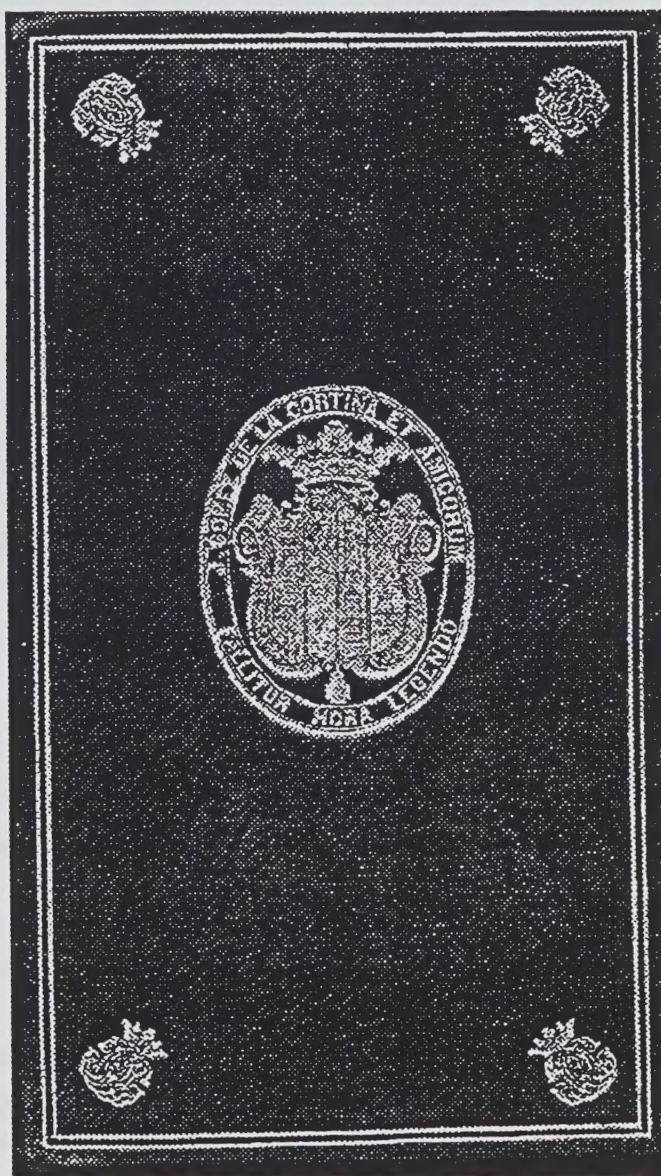
45. Lucius Apuleius. *Opera omnia quae exstant, emendata & aucta*. Lugduni Batavorum: Ex officina Plantiniana, apud Franciscum Raphelengium, 1588.

Blue morocco binding, with gold border, at each corner of which is the monogram, surmounted by a marquis's coronet, of the marqués de Morante; within an oval border are his arms, surmounted by a scroll with the legend "J. Gomez de La Cortina et amicorum"; below on a scroll is the family motto "Fallitur hora legendo." Also with his monogrammatic bookplate on the inside upper cover.

Joachim Gomez de La Cortina, marqués de Morante (1808-1868), a distinguished member of the Spanish judiciary, and an accomplished Latin scholar, was the foremost Spanish bibliophile of the nineteenth century. Between 1854 and 1862 Morante issued an eight-volume catalogue of his immense collection of over 120,000 volumes, rich in Latin books and editiones principes

of classical texts, with a record of the original cost of each item, and with bibliographical and biographical annotations (Madrid, 1854-1862). The legend "et amicorum" above Morante's arms is a formula made famous by the great French bibliophile, Jean Grolier (1479-1565); it was also used in England by Thomas Wotton (1521-1587). Morante died following a fall from a step-ladder in his library. His collection was purchased by the bookselling firm of Bachelin-Deflorenne and was moved from Madrid to Paris, where it was consigned for auction at the Hôtel Drouot in 1872-1873, and at the Salle Sylvestre in 1878-1879.

This book is described in volume 6 of Morante's own catalogue (item no. 10819), but has no annotations to indicate where Morante acquired it. In the sale catalogue of 1878, new series, part 1, it appears as lot 61. Acquired by the Library in 1924.



46. John Donne. *Poems, with elegies on the authors death*. London: Printed by M.F. for John Marriot, 1635.

With the blue morocco pictorial bookplate of Robert Hoe.

The motif on the bookplate, a printing press, reflects the family business of printing machinery, from which Robert Hoe III (1839-1909) of New York derived his fortune. He took an early interest in book collecting, and published several bibliographical and bibliophilic works. He was also one of the founders of the Grolier Club in 1884, and the Metropolitan Museum of Art in New York.

Hoe's library, situated in his house at 11 East 36th Street, close to the J.Pierpont Morgan Library, was well publicised through the series of catalogues which began to appear in 1903 and continued after the collector's death. Sixteen series of catalogues were published, mostly privately printed and limited to one hundred copies, in which over 140,000 titles were described.

Hoe always intended to disperse his library, so that book lovers of the future could enjoy the pleasure of pursuit and possession. By the time of his sudden death in London in 1909, he had assembled one of the most famous libraries in the world, rich in early printed books, Americana, fine bindings, and illuminated manuscripts. The sale of his library by Anderson Auction Company began in 1911 — the same year as the first Huth sale. The



books, divided into four parts, attracted major collectors and booksellers from the United States and Europe. The Hoe sale emphasized the growing dominance of American collectors in the auction room, with such prominent collectors as J.P. Morgan, H.C. Folger, Harry E. Widener, and most conspicuously, Henry E. Huntington all being represented. Bidding was fierce, and new records were set. At the sale of part 1 alone, between 24 April and 5 May, \$997,363 was spent, over half of this amount by Huntington, whose spoils included a Gutenberg Bible on vellum for \$50,000 (a second Gutenberg Bible, on paper, went in part 2 of the sale to Quaritch for \$27,500, and is now at Harvard). Part 2 was conducted in two sales in January 1912. One of the highlights of this sale was Caxton's printing of Chaucer's *Canterbury Tales*, bought by Huntington for \$5,000. Part 3 took place in April 1912. Harry E. Widener was returning from

Europe for this sale, when he tragically perished on the *Titanic*. The sale of part 4 occurred in November 1912. The total proceeds from all the sales was \$1,932,056, a world record for a book auction that stood until the Britwell Court sales, which ended in 1927. In the United States the record stood until the Thomas Winthrop Streeter sales of 1966 and 1969 when over \$3 million was realised. It has been estimated that Hoe's expenditure on acquiring his books was in the region of \$750,000, with a further \$250,000 for re-binding.

Before coming into Hoe's possession, the volume displayed here belonged to the Rev. John Mitford (1781-1859), editor of the "Aldine edition of the English poets," published by William Pickering. Mitford's library was sold at auction by Sotheby and Wilkinson's in 1859 and 1860. Another former owner was Charles H. Kalbfleisch, whose leather bookplate, bearing his monogram, is on the front flyleaf. Kalbfleisch had a small but choice collection. He sold privately to several collectors, including Hoe, who acquired this volume from him around 1900.

Beneath Hoe's bookplate is the leather bookplate of Beverly Chew (1850-1924), another prominent American collector. Chew, who wrote the introduction to the Hoe sale catalogue, purchased the book at part IV of the sale in 1912 (lot 1024). He formed three distinct collections during his life. The first, of American first editions, was sold to J.C. Chamberlain in 1900. The next collection focused on English literature, which he divided between pre- and post-1800 imprints. The early books were sold to Henry E. Huntington in 1912. Chew then collected books with interesting provenance. After his death his collection was sold at auction by Anderson Galleries in 1924 and 1925.

The volume subsequently came into the possession of John Achelis, and appears under lot 93 in the sale catalogue of his books by the American Art Association, Anderson Galleries in 1932. Acquired by the Library in 1968.

JOHN ROLAND ABBEY

47. *The Holy Bible, containing the Old and New Testaments. Newly translated out of the original tongues, and with the former translations diligently compared and revised. Edinburgh: Printed by Richard Watkins, one of His Majesty's printers, 1744-1746.*

With the armorial bookplate of John Roland Abbey, dated 1933. Also with the pictorial bookplate of Holbrook Jackson (1874-1948).

Major John Roland Abbey (1894-1969) began collecting around 1929. In contrast to the general rare book collections of Henry Huth and Robert Hoe, Abbey's library had three principal components: bindings; books with colour plates; and medieval manuscripts.

A series of sales in the 1930s enabled Abbey to acquire a remarkable collection of bindings, which was given wide publicity through the publication of two books: G.D. Hobson's *English*

bindings in the library of J.R. Abbey (1940), and A.R.A. Hobson's *French and Italian collectors and their bindings illustrated from examples in the library of J.R. Abbey* (1953). Abbey's interests were not limited to the historical, for he commissioned many modern bindings from the best practitioners in Britain and France.

At the same time as he was collecting bindings, Abbey was also acquiring books with colour plates. The major outcome of this interest was a series of outstanding bibliographical catalogues: *Scenery of Great Britain and Ireland* (1952); *Life in England* (1953); and *Travel* (1956-1957). The three catalogues, handsomely printed by the Curwen Press, describe over 3000 items, and have become indispensable works of reference. The collection was purchased by the American art patrons and philanthropists Paul and Mary Mellon between 1952 and 1955, and is now housed at the Yale Center for British Art.

The third component of Abbey's library was his collection of medieval and Renaissance manuscripts, which he began to acquire in earnest in 1946, with the purchase of the entire collection of C.H. St. John Hornby, offered to him by Hornby's executor, Sir Sydney Cockerell.

Believing it was his duty to make his books available for scholarship, Abbey welcomed researchers to his library, housed first at Storrington in Sussex, and later at Redlynch near Salisbury in Wiltshire.

Besides the sale to Mellon, Abbey sold the older bindings and his extensive reference collection by auction at Sotheby's in 1965. Abbey kept his modern bindings and medieval manuscripts, which were sold by auction after his death in a series of eleven sales conducted between 1969 and 1989.

This Bible was sold at the 21 June 1965 sale (lot 140) to Thomas Crowe, bookseller of Norwich for £230. Acquired by the Library in 1970.

PRESENTATION AND ASSOCIATION COPIES

FROM THE LIBRARY OF THOMAS CRANMER, ARCHBISHOP OF CANTERBURY

48. Joannes Oecolampadius. *In prophetam Ezechielem commentarius*. Argentorati: Apud Matthiam Apiarium, 1534.

With the autograph inscription "Thomas Cantuarien." on the title page.

Thomas Cranmer, Archbishop of Canterbury (1489-1556) was one of the central figures of the English Reformation. He formed a fine library of manuscripts and printed books, mostly theological, many reflecting the religious controversies of his age. Reputedly generous in lending books to scholars, Cranmer took the precaution of signing the title page of each book, in order to ensure their return. It is not certain whether he or a secretary signed his name, though the handwriting bears a close resemblance to Cranmer's marginal annotations of state papers. In 1553 Cranmer was charged with heresy under Queen Mary. He was stripped of his office of archbishop, and was imprisoned in the Tower until his execution at the stake in 1556.

The fate of Cranmer's library is not fully known, but it is certain that many of his books were appropriated by Henry Fitzalan, 12th Earl of Arundel (1511?-1580), the Lord Steward to Queen Mary. Other books were procured by Arundel's son-in-law, Lord John Lumley (1534?-1609), who, in addition, inherited Arundel's books in 1580. Lumley subsequently became tutor to Henry Prince of Wales, the eldest son of James I. The Prince shared Lumley's enthusiasm for books, and on Lumley's death in 1609, bought a large portion of his tutor's library, including many volumes formerly belonging to Cranmer. Thus they became part of the royal collection, which in 1757 was presented to the nation by George II, forming the nucleus of the library of the British Museum. But many of Cranmer's books have turned up elsewhere. Those in the libraries of the Universities of Oxford and Cambridge, and at Lambeth Palace, are thought to be gifts from Lumley. Other books that once belonged to Cranmer were probably dispersed at the sale of Lumley's books.

Another inscription on the title page informs us that a subsequent owner was one Thomas Holcroft (or Holcruft?). The inscription appears to read: "Hamo Percyvall me poss[?]ded dono Thome Holcruft armiger. 1620." In the nineteenth century the book came into the possession of Dr. Herbert Norman Evans (1802-1877) of Hampstead in London, whose books were sold at Sotheby's in 1864. This volume was sold under lot 971 to Waller for £2. In 1887 it was owned by Alfred Henry Reynar (1840-1921), Professor of English Literature, at Victoria University, Toronto. In 1994 it was presented to the Library by Helen and Kay Armitage.

NOTE IN GALILEO'S HAND

49. Galileo Galilei. *Il saggiatore, nel quale con bilancia esquisita e giusta si ponderano le cose contenute nella libra-astronomica e filosofica di Lotario Sarsi Sigensano*. In Roma: Appresso Giacomo Mascardi, 1623.

On page 113 of this copy of Galileo's polemical work on comets, opposite an underlined passage which praises a book by Tommasso Stigliani, there is a note in the margin which reads:

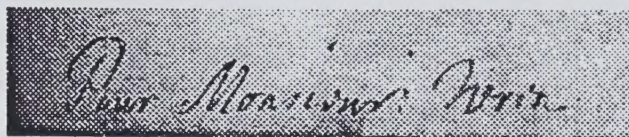
*Il cavalier Stigliani assisteva alla stampa di questo
libro a cui non vi trascorrevano errori d'ortografia] e
per sua gentilezz[a] vi inserì le parole segnate
[The cavalier Stigliani oversaw the printing of this
book, wherein he did not run over the errors of
orthography there, and through his courtesy he inserted
in it the passages marked].*

Stigliani had been entrusted with the task of seeing Galileo's work through the press at Rome, and with proof-reading. Stigliani performed his task badly, finding only sixteen errors, which he noted in an appended errata list. To add insult to injury, he inserted several passages, including one which promoted his own work. When the indignant Galileo received thirty copies of the book for presentation to friends, he found over two hundred errors that had escaped Stigliani's attention. Galileo had an errata list specially printed on one and a half sheets, the half sheet to be pasted over Stigliani's errata list. Galileo also insisted that the final gathering of the book be reprinted, compressing the text to end on p. 235, so that the verso could accommodate the list of 137 errata. The first edition of *Il saggiatore*, then, exists in three states: the first with Stigliani's sixteen errata; the second with one and a half pages of errata specially printed by Galileo; and the third, with a reprinted final gathering. The second state, which is displayed here, is the rarest. This particular copy is unique by virtue of the marginal note believed to be in Galileo's hand. It once belonged to the Galileo scholar Stillman Drake, who sold it to Robert Honeyman. At the Honeyman sale, held at Sotheby Parke Bernet of London in 1979, Stillman Drake bought it back (lot 1404). It has been at the Fisher library ever since.

PRESENTATION COPY FROM CHRISTIAAN HUYGENS TO CHRISTOPHER WREN

50. Christiaan Huygens. *Horologium oscillatorium, sive De motu pendulorum ad horologia aptato demonstrationes geometricae*. Parisiis: Apud F. Muguet, 1673.

With a manuscript note in Huygens's hand on the title page "Pour Monsieur Wren."



Sir Christopher Wren (1632-1723), architect and mathematician, was one of the founding members of the Royal Society in 1662. The following year the Dutch physicist Christiaan Huygens (1629-1695) was invited to full membership of the Society. It was customary for members of the Society to present signed copies of their works to interested fellow members. Wren's library was inherited by his son, Christopher (1675-1747). On the latter's death, the books were sold at auction by Mess. Cock and Langford of Covent Garden over four evenings in 1748. This book was sold as lot 424. An annotated copy of the sale catalogue at the Bodleian Library records the sale price of the book as 1s. Unfortunately, the name of the purchaser is not given. On the title page is the library stamp of the Jesuit college of Stonyhurst in Clitheroe, Lancashire. The book was sold at auction by Christie's of London on 28 June 1973 (lot 47) to Norman Robertson for £2500. In 1987 Mr. Robertson presented it to the Library.

JEAN-JACQUES ROUSSEAU'S COPY

51. **Alexandre-Jean-Joseph Le Riche de La Pouplinière.** *Daïra: histoire orientale en quatre parties.* A Paris: De l'imprimerie de Claude-François Simon, 1760.

Author's presentation copy to Jean-Jacques Rousseau, whose signature is on the title page. The note on the flyleaf, "Il n'a été tiré que 27 exemplaires de cet ouvrage", is also in Rousseau's hand. A holograph presentation letter, dated 7 February 1761, is inserted in the book. Subsequent owners were John Somers Cocks, 1st Earl Somers (1760-1841), Albert Louis Cotton, and Lucius Wilmerding (1880-1950). It appears under lot 577 in part II of the Wilmerding sale held in 1951 at Parke-Bernet in New York. Acquired by the Library in 1971.

WILLIAM CONGREVE'S COPY

52. **Robert Boyle.** *Some motives and incentives to the love of God, pathetically discours'd of in a letter to a friend.* The second edition much corrected. London: Printed for Henry Herringman, 1661.

DAÏRA.

HISTOIRE ORIENTALE

En quatre Parties.

A. J. J.

Rousseau



Ez

A P A R I S,

De l'Imprimerie de Claude-François SIMON, Chevalier
de l'Ordre de Christ, de l'Académie des Arcades de Rome,
Imprimeur de la Reine & de l'Archevêché.

1760.

With the autograph inscription "Gul. Congreve" on the title page.

The famous Restoration dramatist, William Congreve (1670-1729), was a keen book collector. On his death he bequeathed his collection to Henrietta, Duchess of Marlborough, who passed it on to her daughter, Mary (whose father was rumoured to be Congreve himself). In 1740, on Mary's marriage to the 4th Duke of Leeds, Congreve's books were incorporated into Leeds's family library at Hornby Castle in Yorkshire. In 1930 the 11th Duke disposed of his English estates, including the library, which was sold in two auctions, one at Sotheby's, the other at Knight, Frank and Rutley's. Of the total 8000 books sold, 645 can positively be identified as having belonged to Congreve. The actual number may be higher, as Congreve did not always sign his books.

On the final page of text is the autograph "Eliz. Stringer", who may have been the original owner of the book. Acquired by the Library in 1965.

FROM THE LIBRARY OF EDMUND BURKE

53. Malachy Postlethwayt. *Britain's commercial interest explained and improved*. London: Printed for D. Browne; A. Millar; J. Whiston and B. White, and W. Sandby, 1757.

"Edmund Burke, Beaconsfield" stamped on title page.

Edmund Burke (1729-1797), politician and writer on the French Revolution, was a modest collector of books. His library contained few rarities, and was essentially a working library that reflected his wide-ranging intellectual interests. History and politics appear to have been its main strengths. On his death the library remained with his widow at Beaconsfield, the estate he had purchased in 1768. On her death in 1812 the library was inherited by Burke's brother-in-law, John Nugent, who offered it for sale at auction by R.H. Evans in 1833. The book displayed here appears with two other titles under lot 451 in the sale catalogue. According to an annotated copy of the catalogue at the British Library, the purchaser was (George?) Ballard, who paid 1s/6d for it.

Presented to the Library by Sir William James Ashley, Professor of Political Economy at the University of Toronto 1888-1892, in response to the appeal following the disastrous fire of 1890 that destroyed the original university library.

A COMPLETE PROVENANCE

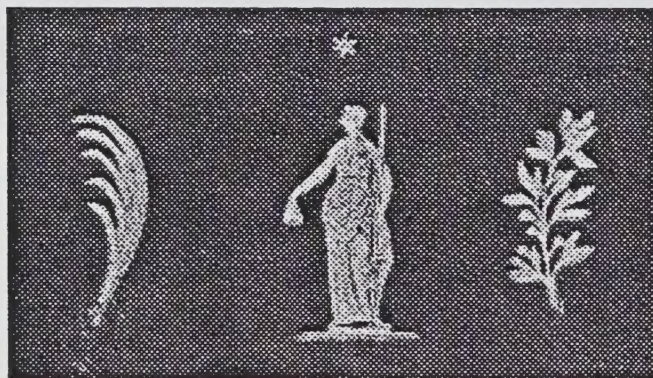
54. Walter Harte. *Poems on several occasions*. London: Printed for Bernard Lintot, 1727.

This copy of Harte's *Poems* has an apparently complete provenance from 1727 to the present, much of which is recorded in bookplates, notes and autographs inside the book. It began its life as the personal copy of Walter Harte (1709-1774), who had it bound in gold-tooled red morocco. It was sold as lot 1213 at the sale of his library at Sotheby's in 1785 to Dr. Charles Chauncy (1705-1787). At the Chauncy sale at Sotheby's in 1790, it was sold to James Bindley (1737-1818). Next it was owned by Richard Heber, who bought it at the Bindley sale at Evans's in 1818 (lot 310). In 1835 at Evans's it was sold for 8s to Thomas Thorpe, acting on behalf of William Henry Miller. At the seventeenth Britwell Court sale in 1926 it was bought by Birrell and Garnett, booksellers, for £4/5s, and offered for sale at seven guineas. It was eventually acquired by Bernard Quaritch, who had the volume rebaked in 1930 for 3s/3d. In 1934 Quaritch sold it for £4 to the poet Edward Harry William Meyerstein (1889-1952). The next owner was another poet, Hansard Watt, followed by the bookseller-collector Alan G. Thomas. At the Thomas sale at Sotheby's in 1993 it was purchased by Marlborough Rare Books. Presented to the Library by David and Hilary Nicholls in 1994.

PRESENTATION BINDINGS FROM THOMAS HOLLIS

55. John Toland. *The life of John Milton*. London: Printed for John Darby MDCXCIX; reprinted for A. Millar, 1761.

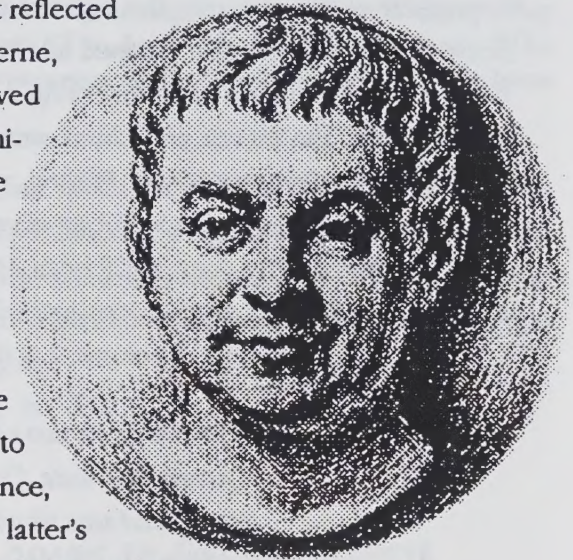
Red morocco binding, with gold border, and the emblems of a palm branch, Liberty, and olive branch on the upper cover; the caduceus of Mercury, and wand of Aesculapius on the spine; and a cock, Britannia, and seated owl on the lower cover. Bound by John Matthewman.



56. John Wallis. *Grammatica linguae anglicanae*. Editio sexta. Londini: Excudebat Guil. Bowyer; prostant apud A. Millar, 1765.

Red morocco binding, with gold frame, and the emblems of Britannia on the upper cover; the caduceus of Mercury on the spine; and a liberty-cap, or pileus (the fur cap granted to Roman freedmen) on the lower cover. Bound by John Matthewman. The front flyleaf is inscribed: "Presented by the editor, Thomas Hollis, Esqr. to his friend, William Shirley."

Thomas Hollis (1720-1774), Whig republican, and "friend of liberty and virtue", is chiefly remembered as a generous donor of books that reflected his liberal ideals. Several libraries, notably at Berne, Zurich, and in particular Harvard, which received 5000 volumes, were the beneficiaries of his philanthropy. Deserving individuals, too, were honoured with his gifts. His presentation books were usually bound in red morocco and modestly adorned with a few gold emblems designed by G.B. Cipriani. Hollis was also a collector of books, and built up a considerable library, which he bequeathed with his estate to Thomas Brand (d. 1804), who on his inheritance, added the name of Hollis to his own. On the latter's death the estate was left to the Unitarian minister, the Rev. John



Disney (1746-1816). The combined libraries of the three men were sold by Sotheby's in 1817.

Toland's *Life of Milton* subsequently belonged to John Roland Abbey (bookplate), who acquired it in 1942. At the sale of the third portion of Abbey's books in 1967 it was bought by Alan G. Thomas for £60 (lot 1913). It was acquired by the Library in 1970.

The edition of Wallis's *Grammatica* was printed by William Bowyer at Hollis's request and under his general editorship. Of the 800 copies printed, Hollis had one hundred copies bound for presentation. This particular copy is inscribed to his friend William Shirley (1694-1771), the colonial governor of Massachusetts, who directed the capture of Louisbourg from the French in 1745. The book was presented by the Rev. John Davies to the University of Toronto Library in 1890, in response to the appeal launched following the fire of 1890.

57. Colley Cibber. *An apology for the life of Colley Cibber, comedian, and late patentee of the Theatre-Royal. With an historical view of the stage during his own time.* The third edition. London: Printed for R. Dodsley, 1750.

Extra-illustrated with plates and portraits, by Charlotte, Queen Consort of George III (1744-1818).

A popular pastime during the eighteenth and nineteenth centuries, the extra-illustrating of books, or "Graingerizing" (named after the Rev. James Grainger (1723-1776) who promoted the practice), entailed supplementing a text with plates and portraits removed from other books. Often the leaves and plates were inlaid into larger sheets in order to accommodate varying sizes of plates without folding, as in the example shown here. Although the practice is frowned upon today as a wilful act of vandalism, the products of extra-illustrating are usually most interesting. This copy of Cibber's *Apology*, with its distinguished provenance, is the most spectacular example of the many extra-illustrated books in the Fisher Library.

On the front flyleaf of volume 2 is the following note:

This work, in two volumes, was formerly the property of Queen Charlotte, Queen Consort of King George the Third, and was illustrated by Her Majesty, with prints from her private collection. It formed part of the library of Her Royal Highness, the Princess Sophia and was purchased in 1872, by James Banks Stanhope Esqre. Bevesby Abbey Lincolnshire. H.M.H. the Princess Mary, Duchess of Gloucester often mentioned this work, with Davies's Life of Garrick & others, as affording Her Royal Mother much interest & amusement, and an occupation that enlivened many hours.

The note is signed: Caroline Murray (Lady in Waiting to H.M.H. the Duchess of Gloucester from 1844 to 1857).

The other bookplates displayed here belong to three subsequent owners: James Banks Stanhope (1821-1904); Frederick Edwin Smith, 1st Earl of Birkenhead (1872-1930); and Herbert Alexander Bruce (1868-1963).

Presented to the Library by Mrs. Herbert A. Bruce in 1975.

PRESENTATION COPY FROM SIR ALEXANDER MACKENZIE TO THE HUDSON'S BAY COMPANY

58. Sir Alexander Mackenzie. *Voyages from Montreal, on the River St. Laurence, through the continent of North America, to the frozen and Pacific Oceans; in the years 1789 and 1793. With a preliminary account of the rise, progress, and present state of the fur trade of that country.* London: Printed for T. Cadell, jun. and W. Davies; Cobbett and Morgan; and W. Creech, at Edinburgh, 1801.

Plain brown calf binding, with red morocco label bearing the arms of the Hudson's Bay Company on the upper and lower covers. The half title leaf is inscribed: "The Honorable Governor & Company of Adventurers of England, trading into Hudsons Bay, from the author."

Sir Alexander Mackenzie (1764-1820), explorer and fur trader with the Northwest Company, undertook two voyages on behalf of the Company to discover a viable land route to the Pacific coast, which he eventually reached in 1793. Convinced that the route was too difficult to provide a practical channel of trade, Mackenzie urged an amalgamation of the Northwest Company with its rival, the Hudson's Bay Company.

Presented to the Library by A.B. Thorn, Esq. in 1891.

PRESENTATION COPY FROM SIR JOHN SOANE TO GEORGE RENNIE

59. Sir John Soane. *Description of the house and museum on the north side of Lincoln's Inn Fields, the residence of Sir John Soane.* London: Printed by Levey, Robson, and Franklyn, 1835.

Sir John Soane (1753-1837), architect of the Bank of England and other notable buildings, presented his house to the nation in 1833. Two years later he wrote this description of what is still today a splendid museum. Sir John inscribed this copy to George Rennie (1791-1866), a brilliant engineer, whose versatility embraced railway engineering, the manufacture of marine propellers, and biscuit-making machinery. He was also the author of several works of engineering.

Acquired by the Library in 1981.

PRESENTATION COPY FROM GEORGE ELIOT

60. George Eliot. *The Spanish Gypsy: a poem*. Edinburgh and London: William Blackwood, 1868.

The half title is inscribed "W.A. Case with Mrs. Lewes's kind regards."

Mary Ann Evans (1819-1880), who is better known under her pen-name, George Eliot, adopted the surname of her common-law husband, George Henry Lewes. The recipient, W.A. Case, cannot be identified.

This volume was part of the library of Alfred Tennyson Delury (1864-1951), Professor of Mathematics at the University of Toronto 1892-1934. Delury's large collection, mainly of Anglo-Irish literature, was bequeathed to the Library.

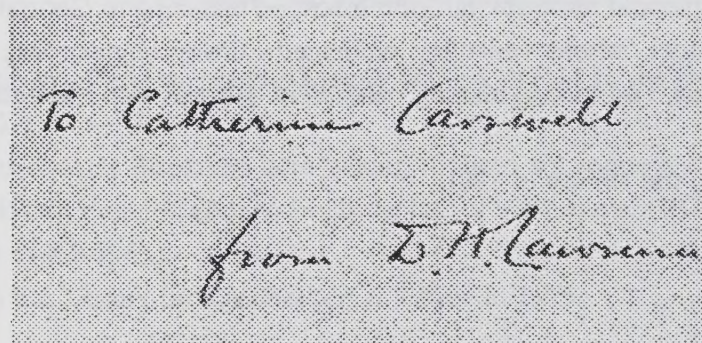
PRESENTATION COPY FROM D.H. LAWRENCE TO CATHERINE CARSWELL

61. D.H. Lawrence. *Twilight in Italy*. London: Duckworth, 1916.

The half title is inscribed "To Catherine Carswell from D.H. Lawrence."

Novelist, biographer, and journalist, Catherine Roxburgh Carswell (1879-1946) and her husband Donald Carswell, formed a friendship with Lawrence in 1914. Her enthusiastic review of *The rainbow* in *The Glasgow Herald* in 1915, resulted in her departure from the newspaper. Her book, *The savage pilgrimage: a narrative of D.H. Lawrence* (1932) was the first full biography of Lawrence.

Part of the bequest of Duncan Douglas (1902-1968), art collector, and Director of the Picture Loan Society, which came to the Library in 1970.



To Catherine Carswell
from D.H. Lawrence

PRESENTATION COPY FROM GEORGE MOORE TO LADY CUNARD

62. George Moore. *Letters from George Moore to Ed. Dujardin 1886-1922*. New York: Crosby Gaige, 1929.

Inscribed "To Lady Cunard from her friend of today and of yesterday GM. George Moore."

George Moore (1852-1933) inscribed this copy of his *Letters* to Maud Alice, Lady Cunard (1872-1948), the great love of his life. The couple met in 1894, shortly before Maud's marriage to Sir Bache Cunard, and remained lifelong correspondents, though few of their letters have survived. Lady Cunard figured frequently in Moore's autobiographical novels.

Presented to the Library by R.G. Peters in 1987.

READING ROOM DISPLAY CASE

63. Purânas Bhâgavatapuâna. *Le Châgavata purâna, ou Histoire poétique de Krichna*. Traduit et publié par Eugène Burnouf. Paris: Imprimerie royale, 1840.

Gold-tooled maroon morocco binding, with green morocco inlays, and gilt bosses, and a large central boss, with the monogram of Louis-Phillipe I, surmounted by a royal crown.

